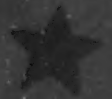
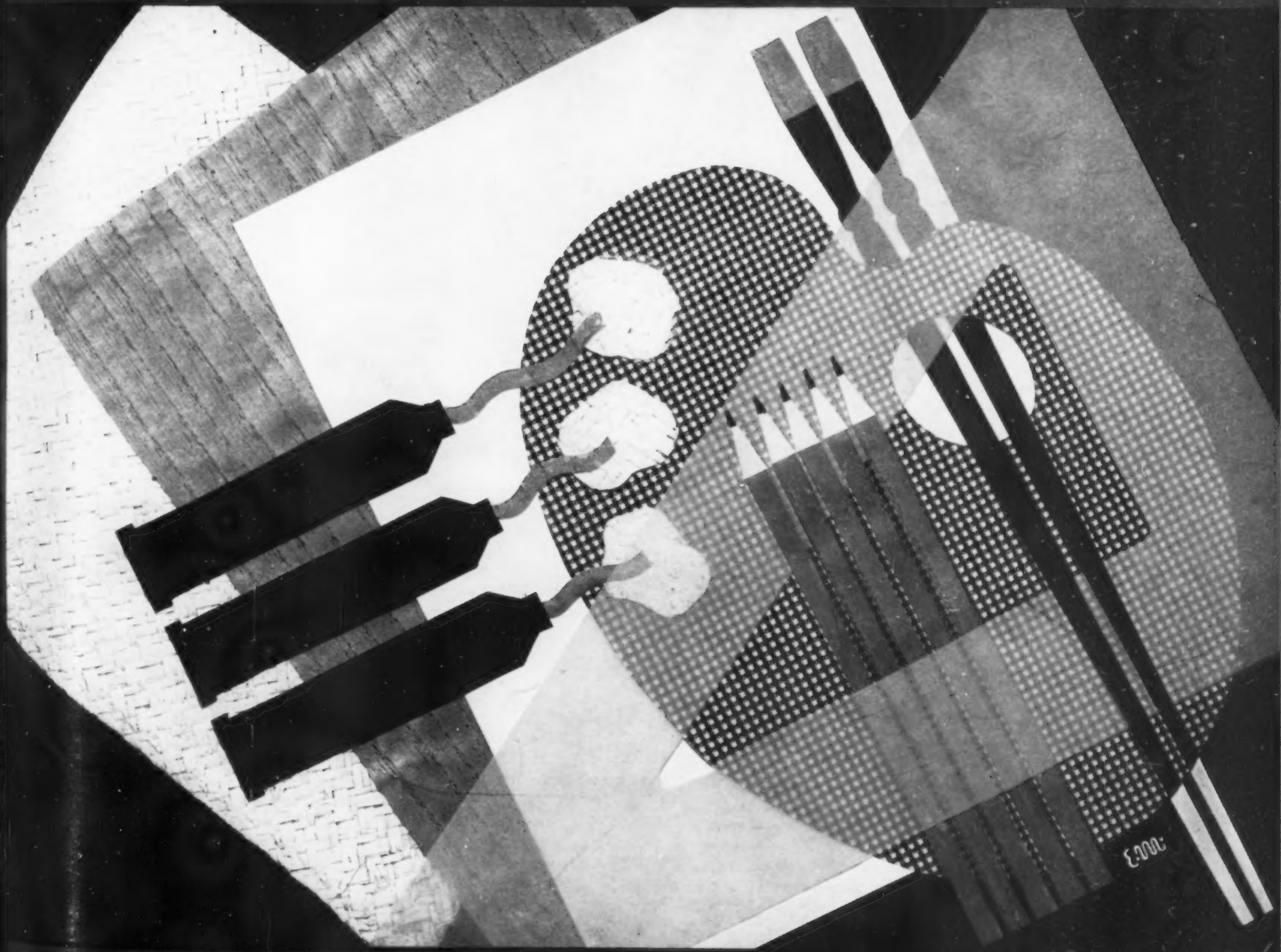


SCHOOL ARTS



1946



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STANFORD
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HOME AND GARDEN
JANUARY 1946

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is the subject of the Southwest Museum's latest publication, and this time it's a "double feature" consisting of a 21- by 28-inch map and a 19-page leaflet.

The leaflet gives you a complete picture of the most important events influencing the lives of the Indians, from the landing of the first Spaniards in 1513 to the last of the great Indian wars in 1876. The companion map shows the location of the tribes on the North American continent when they first came in contact with white people. This map also shows the contours of the terrain and your pupils will enjoy coloring it, using different shades as keys for the various tribes.

"As artists," the author tells us, "some of the Indians had an incredibly accurate knowledge of the values of colors and a sense of symmetry and beauty of form and proportion that may not have been exceeded by the Greeks." AMERICA'S INDIAN BACKGROUND is a truly rich one, as you will realize when you have read about the outstanding contributions of their culture and the highlights of their civilization in this excellent leaflet.

Send 33 cents for your "double feature" map and leaflet titled AMERICA'S INDIAN BACKGROUND to Secretary, The School Arts Family, 161 Printers Bldg., Worcester 8, Mass., before February 28, 1946.

A MAP THAT SHOWS US "WHERE WE CAME FROM"

AMERICA, A NATION OF ONE PEOPLE FROM MANY COUNTRIES is the title of this 35- by 53-inch map, published by the Council Against Intolerance in America. Here is a "picture" of our nation and people, showing the various nationalities and religious groups in each section as they go about their daily work.

Display this map in your classroom. The gay orange, blue, and green colors add a sunny note and the colorful scenes of the different nationalities working together all over the United States will give pupils many excellent ideas for making a map of the people in their own community. This is a wonderful way to correlate art and understanding of our neighbors.

For a touch of humor, you'll enjoy the picture of the man shooting holes in the piece of Wisconsin cheese with a cannon—American Swiss style. For a "touch of Texas", how about watching that bronco kicking up his heels in the "wide, open spaces"?

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on an attractive 28- by 42-inch chart, with illustrations in full color. When your pupils have wondered at the stilt-platforms worn by the Italians in 1570, have discovered with surprise that sandals of ancient Egyptian style may be seen on the street any summer day, and have looked at the long-toed English shoes that would trip any modern Robin Hood, they will be more than eager to read the handy thirty-six page illustrated booklet titled SHOES THRU THE AGES.

This pocket-sized booklet, 4 1/4 by 6 1/4 inches, shows the various types of footwear and the history from the time when prehistoric man made foot coverings from the skins of animals to the present time. You'll be especially interested in the three pages of foreign shoes—footwear from all parts of the world, including the odd-shaped shoes worn by the women of China after they had their feet bound.

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KEEPING UP WITH TIME

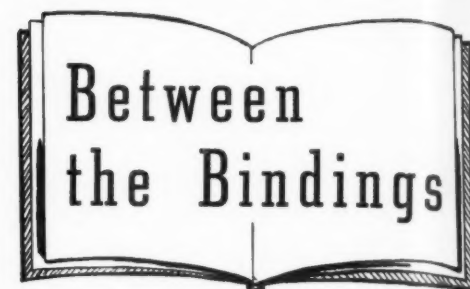
How would you like to make an appointment by pointing to the sky and saying, "I'll meet you tomorrow when the sun is there"? It would be just too bad if the next day happened to be cloudy.

TELLING TIME THROUGHOUT THE CENTURIES is the title of this 74-page booklet that tells us of the struggles to develop increasingly accurate ways of telling time, from the drippings of the water jugs used by the ancient Greeks to measure the length of a speech to our present accurate watches.

If the "germ of the idea" is as powerful as I think it is, then you and your classes will catch it. I really expect an epidemic of "history of time" charts to sweep the country from this.

Our ideas of beauty have certainly gone through some interesting phases. For instance, look at the picture on page 60. This old time-piece is decorated with a huge, rotating globe—very unusual, but hardly to be compared with the simple, streamlined clocks that grace our modern mantels.

Join the "March of Time" by sending 23 cents for your copy of TELLING TIME THROUGHOUT THE CENTURIES to Secretary, The School Arts Magazine, 161 Printers Bldg., Worcester 8, Mass., before February 28, 1946.



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ART FOR THE SCHOOLS OF AMERICA

If ever an author wrapped himself up within the covers of his book then Harold Gregg (Director of Art, Sonoma County, California) has certainly done so in his book. First he talks as a missionary for art, next as a teacher telling you how he has found the best methods for teaching, how to handle materials in class. Then the way to plan your classes and materials needed. Finally, how to integrate all you have taught with your section of the country or with our daily lives.

Probably what pleased me most was the second section of his book entitled, "The Teacher's Handbook." It is a "gold mine" of information—takes up the art elements, 7 different techniques with different mediums and 6 crafts from carving to masks and puppets.

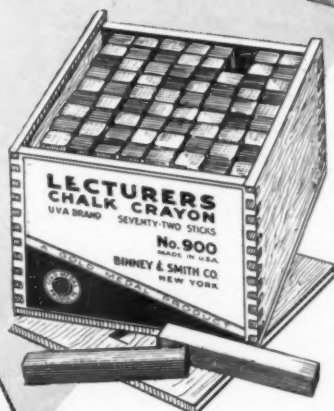
To me this 191-page book with its 82 illustrations has a wealth of day by day teaching help. Others must think so too because it is now in its 3rd printing.

And the price—here's the surprise! Send only \$2.75 for ART FOR THE SCHOOLS OF AMERICA to Creative Hands Book Shop—161 Printers Building, Worcester 8, Mass.



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INTRODUCTION TO JANUARY SCHOOL ARTS

by Alliston Greene

These are the things I prize and hold of
dearest worth:

Light of sapphire skies,
Peace of the silent hills,
Shelter of forest, comfort of the grass,
Music of birds, murmur of little rills,
Shadow and cloud that swiftly pass,
And after showers
The smell of flowers
And of the good brown earth.
But best of all along the way,
Friendship and mirth.

—Henry Van Dyke

★ It was an experience never to be forgotten to stand at the elbow of the artist as he sketched the old home of the writer that summer day in 1924. Now, after these years, it is thrilling to have his sketch reproduced as the frontispiece in this magazine. It is also reminiscent of an earlier occasion when the eminent artist, Eastman Johnson, caught this writer and his chum in their limited raiment coming from the cranberry "bog," about seventy years ago, and with a pencil transferred our likenesses to a pad of brown paper.

To acquire such facility in the use of the pencil, while at the same time discussing matters far removed from art and drawing, is an accomplishment which has ever been a wonder. But it is one fundamental objective of *School Arts* to so direct art teaching that more and more of our students may also acquire this freedom in the use of the artists' tools.

Incidentally, it would be interesting to know how many of the pupils who have gone through school under the guidance of teachers using *School Arts*, have become artists in their own right. If our older subscribers have any knowledge in this direction, a letter would be appreciated.

Our England is a garden, and such
gardens are not made

By singing: "Oh, how beautiful!"
and sitting in the shade.

—Rudyard Kipling

★ In the excitement of the moment the HAPPY NEW YEAR! salutation was entirely overlooked. To a great many of our people it cannot but be a happy New Year; to a great many more the sad experience of the past will still overshadow all occasion for joy. My hope is that a lesson has been learned which will permit the conduct of a normal life with no more harrowing interruptions.

★ This number of *School Arts* is the "Home and Garden" number, and is edited by our new staff member, Elizabeth Frembling. Her contributions have been highly appreciated. This number has many excellent ideas which may be used by art teachers in many valuable ways.

"In every home should be a window to the sky."

★ "Home Making in an Indian School" by Ellen Schatz, Albuquerque, New Mexico (p. 115), gives many suggestions for establishing a comfortable and ornamental home and carrying it on. Not only that, but it is a revelation of the progress



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made in modern civilization by our earliest inhabitants. The author of this article has given us many ideas worthy of introduction in domestic art programs.

★ "Blueprint for Utopia" opens up an entirely new conception of architecture and offers new and rather inspiring problems in home and factory planning for young minds. Maurice Chuse, Brookline, Pa., on page 158, illustrates a "home of the future" made by students, featuring glass or stone as a building medium, and "a home in the air age." We are certainly changing our ideas of housing. America, as well as Europe, will never be the same again.

*The kiss of the sun for pardon,
The song of the birds for mirth,
One is nearer God's heart in a garden
Than in anywhere else on earth.*

—Dorothy F. B. Gurney

★ Furnishings for the home have made as great a change as the houses themselves. Chairs, for instance, are not what they once were. Elizabeth Frembling gives us an interesting history of the chair, which really has a history, and illustrates her "story" with historic—almost prehistoric—views of ancient chairs of several countries. These illustrations are excellent subjects for artistic study and comparison with modern ideas of comfort and beauty.

★ Amy E. Jensen, Kenosha, Wisconsin, contributes an educational problem in the making of a miniature peasant chair. For creative craft work this is an excellent subject, within the possibilities of young workers in crafts, and a thing of real beauty when completed. See page 153. But even more diversified as a craft problem is the article by the same contributor, on page 154, "Making Miniature Rooms." This problem required considerable research—visits to model homes, furnished rooms in stores, and the reading of magazine articles on interior decoration. This is a very constructive idea.

*"The beauty of the house is order;
The blessing of the house is contentment;
The glory of the house is hospitality;
The crown of the house is Godliness."*

★ Several other craft problems which, when completed, add to the beauty or convenience of the home, will be found on page 156—"Slip-Cover for the Lamp," by Maude Kittredge, Providence, R. I.

Page 157—"Planning a Party Table," by Lenore Grubert, Flushing, N. Y.

Page 162—"Flower Shows in the Art Curriculum," by Ernest Stone, New Haven, Conn.

Page 170—"Lesson Plan for a Textile Design," by Doris Graves, Los Banos, Calif.

Page 172—"Screen Wire Stencil Prints," by Hubert Kirby, Athens, Ga.

Page 173—"Hand-woven Purses," by Jewel Conover, Kirkwood, Mo.

Page 174—"Rug Making in the Home," by Gertrude Ross, Alderson, W. Va.

Page 176—"Use of the Second Beam in Hand Weaving," by Frances Shuff, Bill Harbor, N. Y.

Page 178—"Baby Shoe Book Ends," by Delbert Smedley, Logan, Utah.

★ Now turning to the out-of-doors, the illustrations on page 147 show how gardens have to be organized to "cooperate" with the lay of the land and community conditions. The Hanging

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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
ASSOCIATE EDITOR

Pedro deLemos
EDITOR-IN-CHIEF

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ASSOCIATE EDITOR

STANFORD UNIVERSITY CALIFORNIA

Vol. 45 No. 5

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January 1946

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The birthplace of Mr. Alliston Greene, Managing Editor of *School Arts*, on the Island of Nantucket. This unique pencil sketch was made by Mr. Pedro deLemos, Editor of *School Arts*

*I like to see a man
proud of the place
in which he lives,
I like to see a man
live so that his place
will be proud of him.*

—Abraham Lincoln

THE PERUVIAN GARDENS OF THE INCAS



THE HANGING
Gardens of the
Pisac were in-
geniously built
within the de-
fense zone of
the old fortress
of the Inca
state. Its com-
plex irrigational
system attests to
the engineering
skill of the early
Indians of Peru.

The elaborate
system of agricul-
tural terraces
were built to hold
the soil and
facilitate irriga-
tion. These ter-
races extend from
the edge of the
river, up sheer
cliffs, to the
tops of mountains,
miles into
the sky



Photo: Three Lions, N. Y.



Nor is the irrigational system of the Incas a thing of the past. Today in Java, such a plan is still used by the natives in planting, growing, and cultivating their rice



ABOVE: A diorama, which can be seen at the Chicago Natural History Museum, of the typical terraced farms of the Incas. This model shows the irrigation system, the stone fortress, and a suspension bridge, which the early Indians of Peru perfected and used

LEFT: A sketch showing the placement of the terraced gardens on the mountain sides, by the Incas

CHAIRS: THEIR HISTORY AND DEVELOPMENT

ELIZABETH FREMBLING, Palo Alto, California



IT IS hard to imagine, in our day and age, that a piece of furniture as common as a chair should have a romantic, inspiring past. The chair is by no means an object of recent design in the furniture world. Its antiquity is attested to by the fact that for many centuries, in fact thousands of years, it was not a common piece of household furniture, nor was it used by ordinary man. To be able to sit in a chair one had to be a person of rank and dignity or of the ecclesiastical order. Even today the chair still denotes an emblem of authority.

That the chair was closely related to things religious or ecclesiastical in the beginning is shown in the derivation of its name. The Latin word for chair, *cathedra*, became the symbol of all things ecclesiastical, because originally the chair was for the use of the monks and priests alone, hence the word cathedral, which later became the name of buildings of worship.

Until the sixteenth century, when the chair became a common household article, benches, stools, and chests were the ordinary seats which the people used in their daily lives.

The chairs of Egypt, like everything else connected with royalty, were made in great splendor, being constructed of their finest and richest materials. They were made of ivory and ebony or carved and gilded wood, covered with costly fabrics. The Egyptian chair did not have a back but the legs were decoratively carved and ended in a form representing a lion's claw or a bull's hoof.

Greece dates her first chairs back to five or six centuries before Christ. Unlike the Egyptian chair form, the Greeks put backs on their chairs, but they were stiff and straight. A fine example of a typical Greek chair can be seen on the frieze of the Parthenon. The god Zeus sits on a square seat which has a bar back. The legs are thick and heavy, but turned. For ornamentation, the usual form of the winged sphinxes, and feet representations of beasts, were used.

A characteristic Roman chair was made of marble and like the Greek chair it too utilized the design of the sphinxes in decoration.

The curule chair, more adequately described as an old idea of the modern folding chair, was an exception. While it was plain and simple in its first stages of development, it eventually became highly decorated and ornamented. This was the chair which was the more popular with the priests and monks, for it could be folded and carried along with their other belongings and could thus be taken on pilgrimages.

The Renaissance brought about a great change in the life and manner of thinking of the people. Not the least to be affected by the change was the chair and its status in the community. It ceased to hold the high esteem and respect that it had heretofore and a chair became the property of any person who could afford to purchase one. When the idea of rank and privilege was no longer connected with it, the chair quickly came into its own in general household use. Almost at once, this versatile, popular piece of furniture began to reflect the fashions of the hour. In its importance and popularity, it also became the index to financial changes. And thus it has affected the trend of style throughout the history of furniture and it has also been designed and made to conform to the wealth of the period.

Another influencing factor in the design of the chair is the mode of dress of the men and women. Because of this factor, the chair has varied in size and shape as well as sturdiness. At one time it was built to accommodate hoop-skirts and farthingales. Nor did men's styles fail to leave an impression on the chair. In the eighteenth and nineteenth centuries, it was popular for the young men to wear costly laced coats. These coats were threatened by the ordinary form of the seat, so a chair was designed called the "Conversation Chair," which enabled the well-dressed young man to sit facing the back of the chair and thus his valuable tails hung unimpeded and uninjured over the front.

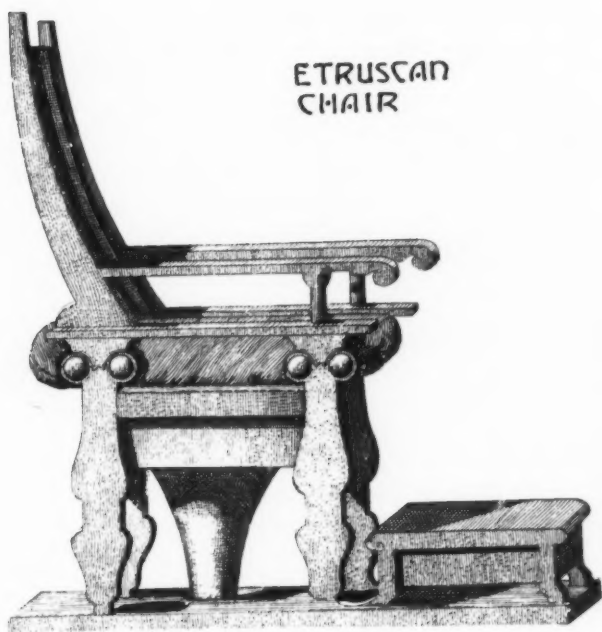
The early form of the chair invariably had arms and it was not until the close of the sixteenth century that the smaller form grew common.

Until the middle of the seventeenth century, the majority of chairs made were constructed of oak. The most outstanding characteristic of the chair of this period was its massiveness and solidity. Upholstery, until now, had not been a popular feature and most chairs lacked the beauty and comfort of padding and fabrics. Later, upholstery grew into favor and in addition to fabrics such as velvet and silk, leather was often used. At a later period, more durable and less expensive fabrics than velvet and silk were used.

With the Louis XIII chair came beauty and comfort. The backs were made of cane and thus the weight and solidity were immediately reduced.

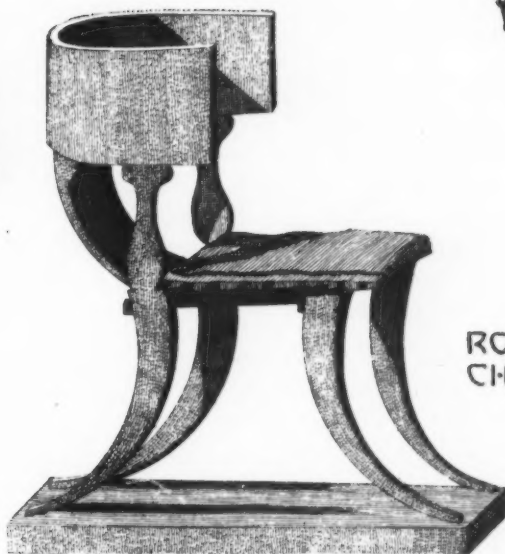
The Tudor Period saw a chair of squat proportions. The back was the most outstanding feature, for it was heavy and sombre and decoratively carved like a piece of panelling.

This period was followed by one of French influence wherein the opposite effect was achieved.

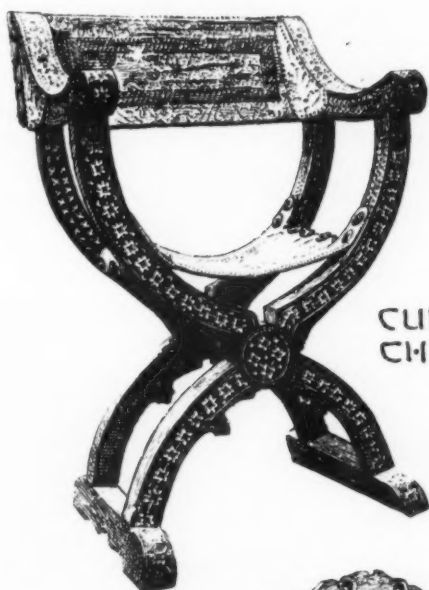


ETRUSCAN
CHAIR

EGYPTIAN
CHAIR
INLAID
with
IVORY



ROMAN
CHAIR

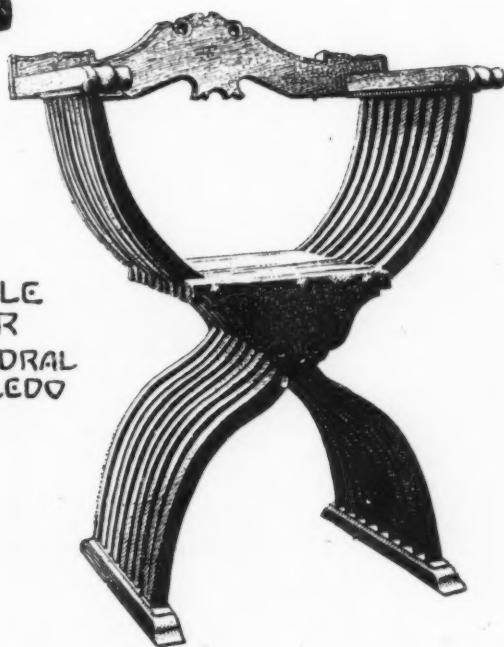


CURULE
CHAIR
INLAID
with
IVORY
in
FRAME

GOTHIC
CHAIR
15th
CENTURY



CURULE
CHAIR
CATHEDRAL
of TOLEDO
SPAIN



Chairs became taller and more slender, with a more elegant form. The framework only was carved, and attempts in new directions of ornamentation were in evidence.

With the Restoration Period in English history came chairs with carving and scrolled effects in the heretofore plain stretchers. The stretchers had been a recent addition to the construction of the chair for the purpose of reenforcing the legs and strengthening construction. Legs were again elaborately carved in this period, with a vase-shaped knob midway between the knee and foot. The arms and legs also carried out the scrolled decoration theme and the splats of the back often showed a rich arrangement of spirals and scrolls.

In the period of the reign of William and Mary, the chair once again lost its beauty and charm and degenerated into a much stiffer, more rectangular form. It was a solid looking piece of furniture with a fiddle-shaped splat back and cabriole legs, terminating in pad feet. This form of the chair was a complete opposite to the French petite and the Restoration ornate types which had just preceded it.

With the Chippendale chair, however, the William and Mary Period was forgotten or ignored and progress of development was continued from the Restoration Period. The Chippendale Chair had an elaborate

interlaced back, with graceful arms, square or cabriole legs and claw and ball or pad feet.

Hepplewhite, Sheraton, and Adam, three other famous names in chair-making history, continued Chippendale's progress toward lightening the chair and making it a thing of grace and beauty. It was in this period, in England and France especially, the eighteenth century, that was known as the Golden Age of the Chair.

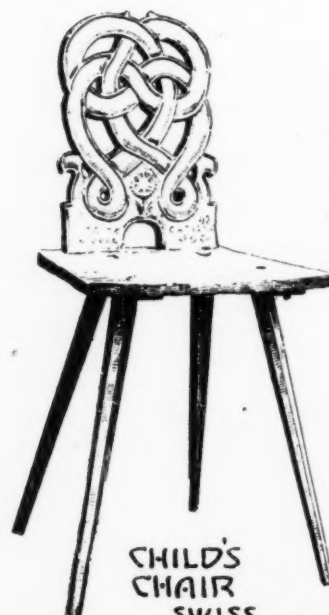
The discovery of America saw our forefathers bringing their favorite chairs to their new homes, along with their other household essentials.

While chairs in the European nations, especially England, were given the name of their "maker," the chairs of the new world were given more descriptive names and it was usually the back which indicated the name. Thus we have the fiddle-backed, carved-backed, hoop-backed, slat-backed, banister-backed, square-backed, spoon-backed and many others.

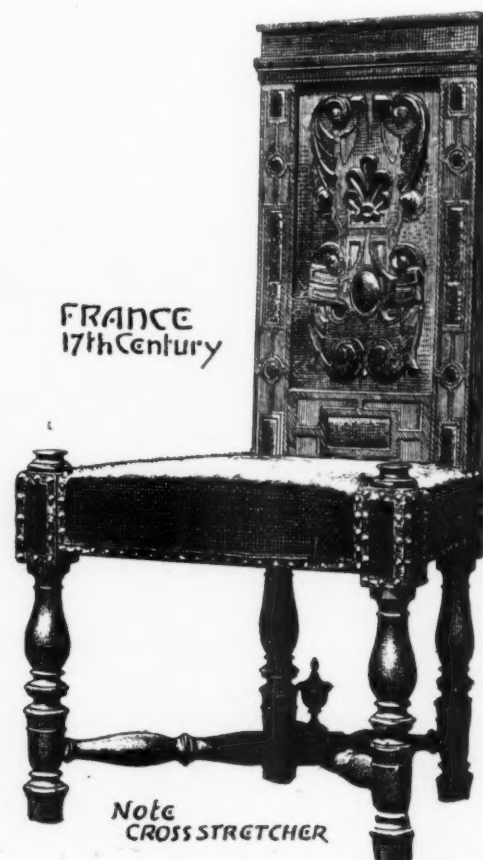
The banister-backed chair seemed to be the most popular type of chair with the people who settled in New England, for this type seemed to thrive on American soil. It was brought over from England and it is possible that the banister back of the latter part of the seventeenth century was a substitute for the cane-backed chair, a more expensive and elegant type.



CHILD'S CHAIR
FRANCE
17th Century

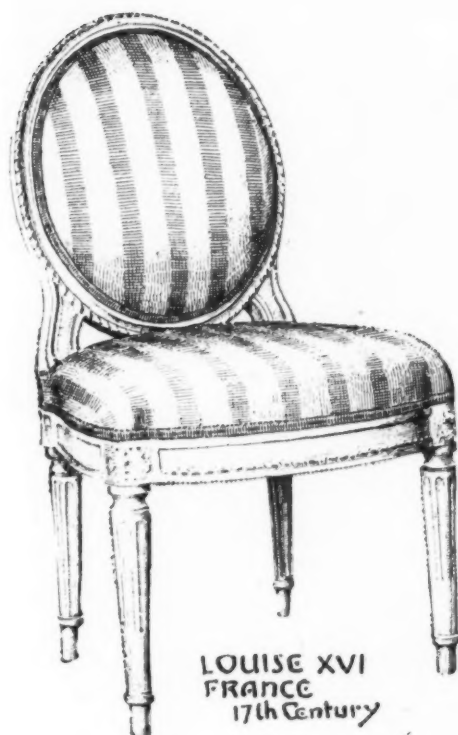


CHILD'S
CHAIR
SWISS
17th Century



FRANCE
17th Century

Note
CROSS STRETCHER



LOUISE XVI
FRANCE
17th Century



NORTHERN SPAIN
17th Century



FRANCE
17th Century

In construction, the banister-backed chair had the same general characteristics as the cane-backed chair, except that instead of caning the back, four or more split balusters were used.

In New York, New Jersey and Pennsylvania, the slat-back chair seemed to have enjoyed popularity. From the eighteenth century on, this chair was in common use in many households. Even the more wealthy people preferred this particular chair for daily use, leaving their more elegant chairs for their "best" rooms. The most distinguishing feature about this chair, aside from its unusual, descriptive back, was the turning of the stretchers and often the legs. The more favorite type of turning found on the legs was the vase and ball design motif. Nor did the arm supports, stretchers or finials of the back escape the vase and ball design, for they too were turned in the same manner. In making the cross-slats of the back, simplicity was the keynote. They were plain and usually slightly bowed or arched on the top.

Another type of chair which was well received and used extensively all over America was the Windsor Chair. From it many graceful variations were developed. The most noteworthy of its many treatments was the bamboo turnings which came into vogue about the end of the seventeenth century. The turn-

ings, in this case, instead of being plain and smooth, as was the general practice, were shaped to resemble the divisions of a bamboo stalk. Windsor Chairs with fan-back, comb-back and hoop-back were in particular favor with the people of New England.

The hoop-back chair had a high carved or molded cresting above the splat. This was a survival of the high and elaborate cresting of the William and Mary Period. Simplicity again entered into the design and the high cresting soon disappeared. In place of the former elaborate design, a simple cockle shell or merely a hollowed space suggesting a headrest was substituted.

With the advent of the industrial age, chairs, like everything else, felt the shock of a machine, began to know mass production. Trends in fashion changed. The train and, later, the automobile made the home lose some of its former importance. Added to this was a trend toward realism and a very practical conception of all objects connected with everyday life. Since the turn of the century, chairs have become objects of comfort and ease or utility rather than works of art. Formerly, it had been the mark of a master craftsman in furniture to design a chair that would determine a trend in furniture for a generation or two. Now, it is merely another piece of furniture.

PAINTED
CHAIRS
of
OLD
NEW
ENGLAND



PAINTED
ROCKER



KITCHEN CHAIR



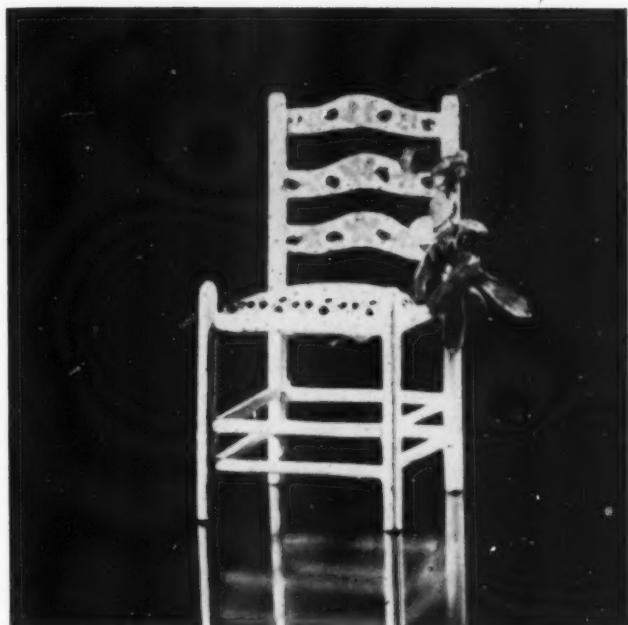
FINGER STENCIL
DECORATIONS

COMB BACK
ROCKER

Early New England Furniture was further enhanced by finger stencilling, the shading of the gold-paint flat decorations with fingertips covered with brown paint guided by the stencil edges. These photographs are from the Rae M. Spencer, Worcester, Mass., colonial collection of furniture

MINIATURE CHAIRS: AN EDUCATIONAL PROJECT

AMY ELIZABETH JENSEN, Kenosha, Wisconsin



MINIATURE PEASANT CHAIR:

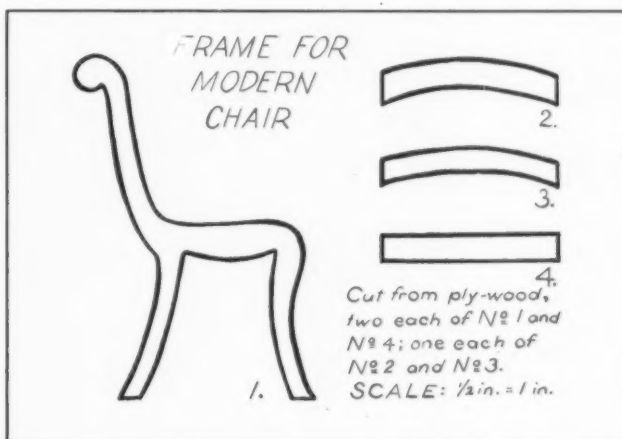
Materials needed:

1. Frame (held together with airplane glue).
2. Two 4-inch lollipop sticks and two 2 $\frac{1}{4}$ -inch lollipop sticks, sanded and rounded at one end.
3. Four 1 $\frac{3}{4}$ -inch lollipop sticks sanded.
4. Eight kitchen matches, sanded and cut in 1 $\frac{3}{4}$ -inch lengths.
5. Three pieces of stiff cardboard 1 $\frac{3}{4}$ inch long and $\frac{1}{2}$ inch wide for the back rests, which are made $\frac{1}{4}$ inch wide at the ends and rounded in the center.
6. Seat:
 - a. A piece of stiff cardboard 1 $\frac{1}{2}$ inch square, padded with cotton and covered with oil-cloth to make a seat 1 $\frac{3}{4}$ inch square.
 - b. The seat may also be woven of string or raffia or cocktail toothpicks glued together and cut to fit the open space for the seat.
7. Paint:

White or pastel enamels or flat paints and bright colors for the flower designs on the ladder back.

Directions:

Glue the back rests to the long lollipop sticks, starting $\frac{1}{4}$ inch from the top and leaving $\frac{1}{4}$ inch between each one. The 1 $\frac{3}{4}$ -inch pieces of the frame are glued to the front and back sticks 2 inches from the floor. The lower match stick rungs are fastened $\frac{1}{2}$ inch from the floor and the upper ones $\frac{1}{4}$ inch above them. Use two coats of paint before adding the tiny flower designs.



AN OLD-FASHIONED MINIATURE CHAIR IN THE MODERN MANNER:

This charming miniature chair can be made from a small scrap of one-eighth or one-sixteenth-inch plywood.

After the pieces for the frame have been cut out with a jig saw, sand them to perfect smoothness. On the top back rest, glue three flower macaroni beads with spice seed centers to simulate carving. Glue the frame together and paint with two coats of white paint. Pad a piece of stiff cardboard one and five-eighths by one inch with enough cotton to make it fit the seat space and cover with velvet, ribbon, or some other fabric. The one illustrated here was upholstered in a piece of cotton in a narrow red and white stripe.

These little chairs make inexpensive but attractive additions to the shelf of a collector of Lilliputian pieces.

Photos by David Gunckel



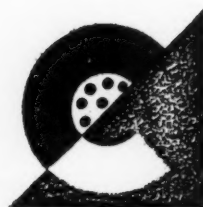
MAKING MINIATURE ROOMS

AMY ELIZABETH JENSEN, Kenosha, Wisconsin



Picture by David Gunkel

A camellia room for a fair young lady. This idea, as explained here, is a very interesting and practical way for students to plan to redecorate their rooms



CONSTRUCTING a series of miniature rooms or a complete doll house is a fascinating art project and one which includes many appreciations, techniques and skills.

Visits to model homes, furnished rooms in stores, or to the museum to study fine pieces of period and modern furniture, and attractive backgrounds and accessories is a practical way to begin, and will give the class many splendid ideas. Reading magazines on interior decoration is also helpful in making plans.

After the pupils have decided upon the types of rooms to be assembled, the scale to be used (patterns can be drawn on squared paper to insure exactness and detail), and the color schemes desired, they can work in groups or individually.

The most fun comes when they can show their ingenuity in salvaging materials to make the miniature pieces. Following are some suggestions for such utilization:

Cartons, cardboard, crates, matting or sheets of wood, wall-paper designed and made by them or gift wrapping paper, plaster mend, paint of their own mixing, fabrics.

Fireplaces:

Chalk and other boxes fronted with plaster of paris, wood, tile, brick, stone, or other materials.

Floor coverings:

Wood, linoleum or oilcloth, rugs woven, hooked, crocheted, or knit from finely cut rags, yarn or string, velveteen, plush, needle-point cloth or Turkish towel.

Wall decorations:

Small pictures cut from art magazines, advertisements, or greeting cards, and framed in plaster of paris, wood, or other kinds of frames; woven, painted, embroidered or dyed hangings; pocket or compact mirrors framed; little pictures done in water color, pastels, oils and other media.

Furniture:

Plywood scraps for jig saw cutting, solid pieces and strips of balsa, lollipop sticks, bone crochet hooks cut off, match sticks of different sizes, cocktail and regular toothpicks, reed, wire, etc.

Pieces of ribbon, velvet, leather, oilcloth and other materials for upholstering and slip covers.

Tiny brads for decorative nails and buttons.

Flower macaroni, beads and spices to simulate carving.

Accessories:

Discarded leather gloves for desk sets, books, frames, and wastebaskets, beads, buttons, paper, spools, cords, and many other small objects for lamps, vases, trays, ink wells and other decorative pieces; artificial flowers to be made into miniature bouquets; remnants of lace curtains and fabrics for draperies, spreads and comforters to be sewn. You may find that the children will wish to make and costume dolls as occupants of the rooms.

Upon completion, the rooms can be shown to raise money for a charity selected by the children. Clever miniature posters, invitations and tickets made by them will attract many spectators. After serving such a purpose, the display can be sent on tour to different children's institutions. Such a Lilliputian exhibit will delight the hearts of youngsters less fortunate, and the children responsible for its creation will be happy in sharing it with others.

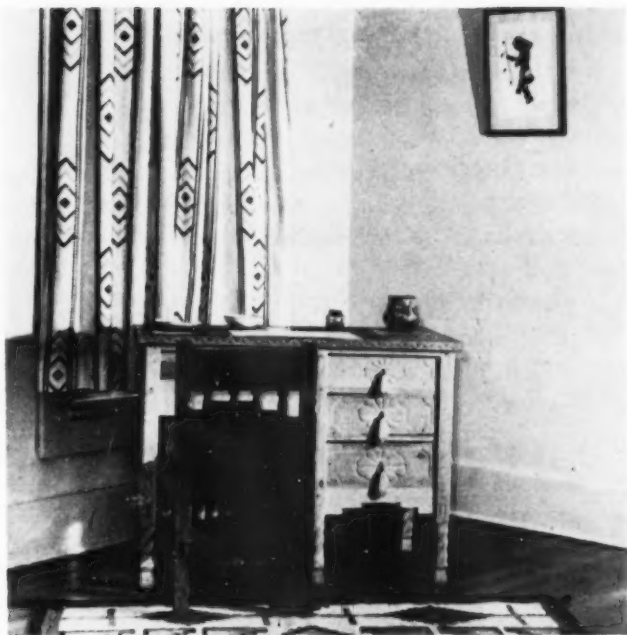
A CAMELLIA ROOM FOR A FAIR YOUNG LADY

The walls of the carton are covered with green wall paper with silver dots. On them hang pictures cut from greeting cards and mounted on plywood, and over the fireplace is a raised china head, once part of a pin cushion. A chalk box fronted with cardboard coated with plaster-mend and trimmed with cord makes the fireplace. Its andirons are small candlesticks with a lollipop stick to hold the logs. The mantel decorations are a shell and green glass swans purchased at the ten cent store. Tiny brads tuft the pink satin bed, which has a spread of the same ribbon with a white net ruffle. The two-tiered, flounced dressing table decorated with tiny silk buds from a handkerchief case, and also the seats are made of the same materials as the bed. On the vanity are a candle holder, fashioned from a carved Jade earring, which holds a waxed shortened cocktail toothpick for a candle, a camellia and a mirror made of a metal seal. Draping the French windows are crisp white ruffled curtains sewn from the tie-backs. The dresser of plywood cut with a jig saw has fruit pulls made of spices to simulate carving. The matching mirror, formerly a purse glass, is surrounded with flower macaroni beads and spices. Lamps made of buttons, beads, cardboard spools, ribbon and cord, and a dresser set of cardboard are the accessories on the chest. Resting on a green crocheted rug is the inviting tufted and ruffled chaise longue of white ribbon piled with cushions made of lace handkerchief corners. On the plywood table with its twisted wire base are a "button" bowl of pink camellias cut from an artificial gardenia

(Continued on page 8-a)

HOME MAKING IN AN INDIAN SCHOOL

ELLEN SCHATZ, Albuquerque, New Mexico



Furniture, drapery (hand embroidered), and picture, made at the Indian School in Albuquerque

THE SEVENTH and eighth grade Indian girls get a chance to do some housekeeping in their homemaking classes at the Albuquerque Indian School. Recently a new plan has been tried. The girls moved everything out of their classroom. The carpenter boys built low partitions to divide the room into three small home units with two rooms, kitchen and living room, in each unit. After the walls were painted, the small homes were ready to move into.

Each class was divided into three families, one for each home unit. From the simple furnishings on hand the girls selected what they needed for their own houses, including a small wood stove, comparable to the ones used in Indian homes, cupboards and cabinets made from large, heavy wooden boxes, very ordinary tables and chairs, dresser, bed, and sewing machine. The cooking equipment and dishes were simple and inexpensive. The three families arranged and rearranged their furniture to make it most convenient and attractive. They planned and selected their own home accessories, such as potted flowers, pictures, pottery, pillows, rugs, table scarfs, and curtains. Some Navaho rugs were used and some rag rugs, woven by the girls while their homes were being remodeled. The classes were then ready to begin the regular activities carried on in most homes.

Class work in this situation requires much pupil-teacher planning. The housekeeping duties are divided into four parts for various family members, hostess, cook, cook's helper, and housekeeper. The menu has four parts: Main dish, vegetable, bread and

beverage, and dessert. The girls have a different part of the meal to prepare each day. If there are more than four girls in a family, two work together at the same task.

On Mondays the girls in each family plan work for the week. They plan one menu which is served four days. They study recipes and copy them in their own cook books. They order groceries needed for the meal. They assign the various duties so that by the end of the week each girl has cooked and worked at all the housekeeping tasks, such as chopping wood, building the fire, setting the table, washing the dishes, cleaning house, and laundering the table linens and aprons.

While the cook is waiting for the potatoes to boil, or the bread to bake, she may read a book or magazine assignment, pick up some sewing to do, or work on some native craft as a hobby. When the meal is cooked, the girls serve it in their own house and thus have a good opportunity to learn to serve nicely and to improve their table manners. The eighth graders spent one night in their houses. They invited guests to an Indian meal in the evening. When the guests were gone, the girls spent the time as they wished and later made up their beds on the floor. In the morning they cooked and served their breakfast.

(Continued
on page 8-a)

Jumper made
from commercial material
hand embroidered
with Hopi
Indian Design



SLIP-COVER FOR LAMP

MAUDE H. KITTREDGE, Providence, Rhode Island



HAVE YOU ever attempted to restore a soiled lampshade to dignity? In view of the expense of a new one from a department store, it is well worth the effort and fun one has, while being creative, to make a slip-cover. This, coupled with the fact that one may have exactly the lampshade one may want to fit in with the color scheme of the room, makes the project even more worthwhile. And think of the possibilities of creating and executing a design in contrasting colors on the slip-cover.

First: Make a pattern from which to work. This is done by measuring the distance across the top of your old shade. With one-half this distance as a radius, describe a circle in the center of an old piece of paper. Measure the depth of the shade and describe a second circle. Cut out the circles and the pattern is now ready to lay-out on the lampshade material.

Second: Cut a slit in the circle and measure to fit around shade.

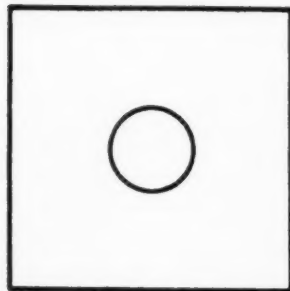
Third: Lay this pattern on the paper of which you wish to make the cover. Trace and cut out.

Fourth: Paste edges "A" and "B" together. Use all-purpose glue or gummed paper.

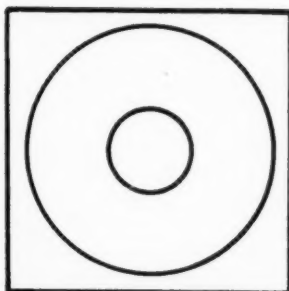
Fifth: Fit over lampshade and paint the color desired to harmonize with the room. Add a few free-brush stroke gold splashes around the top and bottom of the shade for relief. A well planned and carefully executed design may be painted on the paper before it is glued together (see step number four).

Sixth: Remove cover from the lamp, put glue around the top and bottom edges. Return to shade and let dry.

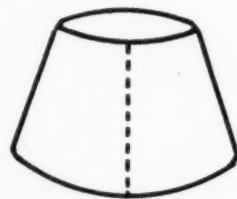
This particular project will fit in well with a course in creative design or interior decoration. Homemakers will also find great joy in covering the shades of bridge lamps to fit their decorative scheme for parties, or bedroom lamps to fit the personality and interests of the son or daughter who occupies the room, or just to have clean, bright coverings on old, dull, faded shades.



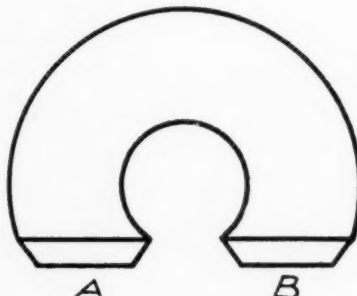
MARK CENTER CIRCLE.



MARK DEPTH OF SHADE.



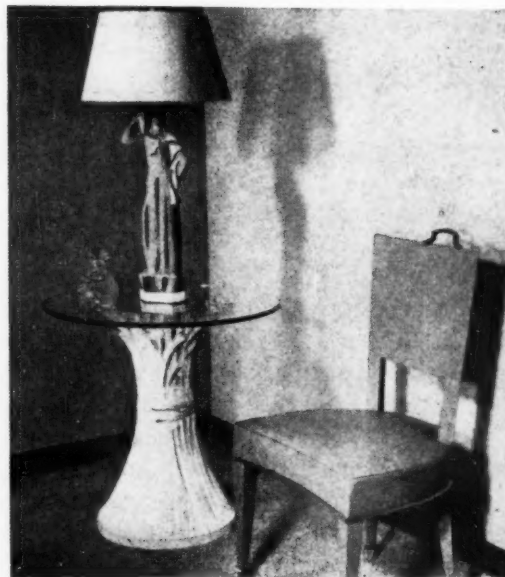
CUT OUT CIRCLES..... CUT ALONG DOTTED LINE.



FIT TO SHADE. PASTE A TO B.



PATTERN FOR LAMP SHADE



PLANNING A PARTY TABLE

LENORE MARTIN GRUBERT, Flushing, New York



DO YOUR pupils know that planning table decorations, whether it be for a dinner, luncheon, or late supper snack, can be half the fun of giving a party? Of course, the enthusiasm they bring to the planning will, to a great extent, determine the fun they'll have and the pleasure they'll give their guests. It's a very simple matter to buy a few rolls of crepe paper and drape it over the table and about the room; but that idea involves such a little creativeness that it's practically no fun at all, and the effect is so common that it's usually uninteresting. So, why not take a tip from our modern decorators and suggest to your pupils that for their next party they surprise their guests with a really novel table arrangement?

They'll profit by various planning procedures. First and foremost decide upon a theme for the table setting. Where there is a definite reason for giving a party or having a get-together, an idea for a theme can be found in the particular occasion. For example, a birthday party might have the color or flower of the month as the table's decorative setting. In addition to color in the table linen the stemware, glasses, or plastic handled flatware can be given a gay, striped effect by wrapping with one-fourth-inch wide colored cellulose scotch tape. If this tape is not obtainable now, keep idea in mind until after the war!

For a more unusual idea, let them try using the hobby or interest of their guest of honor as a working basis for plans. Photography, stamp collecting, knitting, clothes designing, and so forth, all lend themselves to ideas for centerpieces or place cards.

When a party is planned solely as a social gathering of friends, two suggestions can be given for the table's decorative theme. They are: 1. Get ideas from what you serve. 2. Get ideas from where you serve.

If bacon and eggs are served, a large shiny skillet filled with yellow flowers, such as baby chrysanthemums, can be an interesting centerpiece. A small outline drawing of a pig can be used as a pattern to cut place cards from heavy paper.

If they've decided to serve a spicy, hot dish, why not suggest they plan decorations accordingly? A lively centerpiece can be made by using a Mexican mat or a breadboard set with small Mexican toys; a colorful, handwoven basket can be filled with brightly

painted gourds; or gayly colored strings of gourds can be arranged upon the table.

A simple snack of jam and crackers requires a table which is not over-decorated but which, nevertheless, shows thought in planning. A cheerful effect can be obtained by placing salad size, clear glass plates upon painted tiles of fruit design. If the tiles are not available, small mats serve the purpose just as well. These can be made of paper, a size to fit under the glass dish, and decorated with paint or cut paper designs of strawberries, apples, etc. Instead of a centerpiece, the table might be lighted with candles. An effective candle holder can be made by using a large, short-stemmed, goblet style glass, a round glass bowl, or a plain glass jar. If the candle is a short, heavy type, its own weight will hold it securely to the bottom of the holder. If the candle needs support, a few drops of melted wax will fasten it in place.

The second suggestion, to plan a table setting on the basis of where you serve, can be a great deal of fun. If pupils live in a community where a clean, modern barn is the family's pride, have them consider using the barn as a place to serve a lunch on a warm summer or a brisk autumn evening. Do they know that parties in the old barn can be as jolly today as in days gone by? A table can be easily constructed by placing two by four planks on wooden barrels. There is little need for table linen, especially a cloth. A decorative area on one side of the table can be made with a scattering of straw, candy corn, and a few hard-boiled eggs. A rake whose prongs serve as candle holders contributes to the rustic effect.

A lunch in the kitchen should not be served on an elaborate table; rather it is more in taste to create an honest-to-goodness kitchen atmosphere. A simple arrangement of garden flowers in a bright china teapot or in a shining copper utensil is the essence of simplicity. A checkered tablecloth has real charm in a homey atmosphere.

The suggested plans for each theme could be endless, but having grasped the idea it will be more fun for your pupils to create their own table settings. Although plans on paper might sound grand, they need to incorporate the personality of the hostess to be really interesting. Individuality—the manner in which one likes to do things and to have things—will play a major part in determining the table setting most suitable for a specific party.



BLUEPRINT FOR UTOPIA

MAURICE B. CHUSE, Brookline, Upper Darby, Pennsylvania



THE DEVELOPMENT of architecture in a country is more indicative of the progress of its civilization than any other form of art. Architecture has come down through the centuries, always bearing a definite emotional character that has been symbolic of its age. We had the Romanesque period, then the Gothic; now we have the so-called Modern period, exemplified by the streamlined skyscraper. Throughout the world, engineers and architects have struggled to develop this latest form of art which has come with man's progress.

Now, at the end of World War II, the art and architecture that we are wont to call "great" has been, in some cases, destroyed in many countries throughout the world. Europe will never be the same; neither will America; for in the upheaval of war many changes have come about—changes that will influence generations to come.

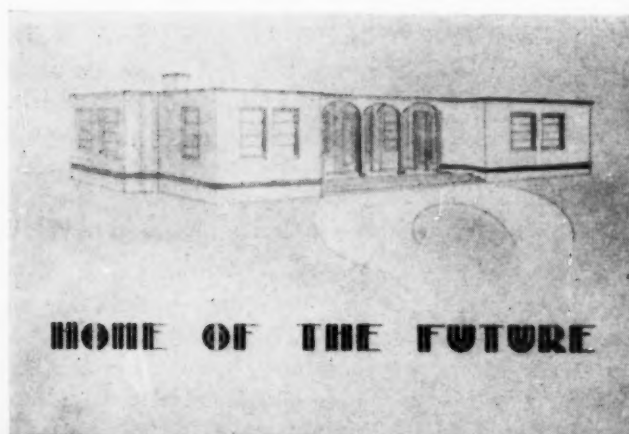
New inventions, new mediums, and new materials have influenced buildings and huge machinery for mass production on a speed line system to meet the emergencies of war. These have been developed rapidly in our country by men of foresight and vision who can see beyond the present conflict into the realities of tomorrow, for a tomorrow will come, and with it the hopes and plans of free men who are working and fighting for it.

Of course, we live in the present; yet great changes are occurring every day. Different groups of people

are being affected, caught in the maelstrom of current migration of workers to war industries. The new housing of these workers, in order for their families to maintain the social decencies which we deem essential in any living democracy, is a large and important problem. The movement of people to the cities, already burdened with an acute housing shortage, is also another problem. Is it any wonder, then, that the government has become interested in housing and city planning? It wants its nation well housed, clothed, and fed; for it makes for a happier, healthier nation. A few of the states and cities have been pioneers in these fields, both with improved housing and roads of transportation leading to them.

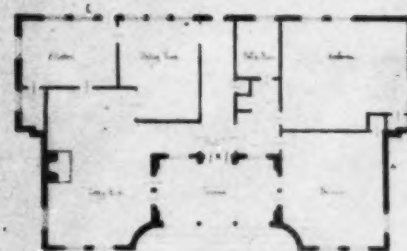
Recently there was an exhibit in the windows of a large department store in Los Angeles. It was a display sponsored by a civic group of the city, showing Los Angeles as it is, and what they hoped it would look like after the war. Crowds surrounded those windows day in and day out. People are interested in housing; they always have been, but are just a little more conscious of it now. This is happening here in the United States where, so far, no bombs have fallen to ruin our cities. Let's think a moment of the changes that will take place, and are taking place, in war-torn Europe. People are being forced to flee from their homes whether they want to or not. New experiences are being felt. Country and suburban life are substituted for city life.

To keep pace with such movements, governments have tried to set up adequate facilities to handle the



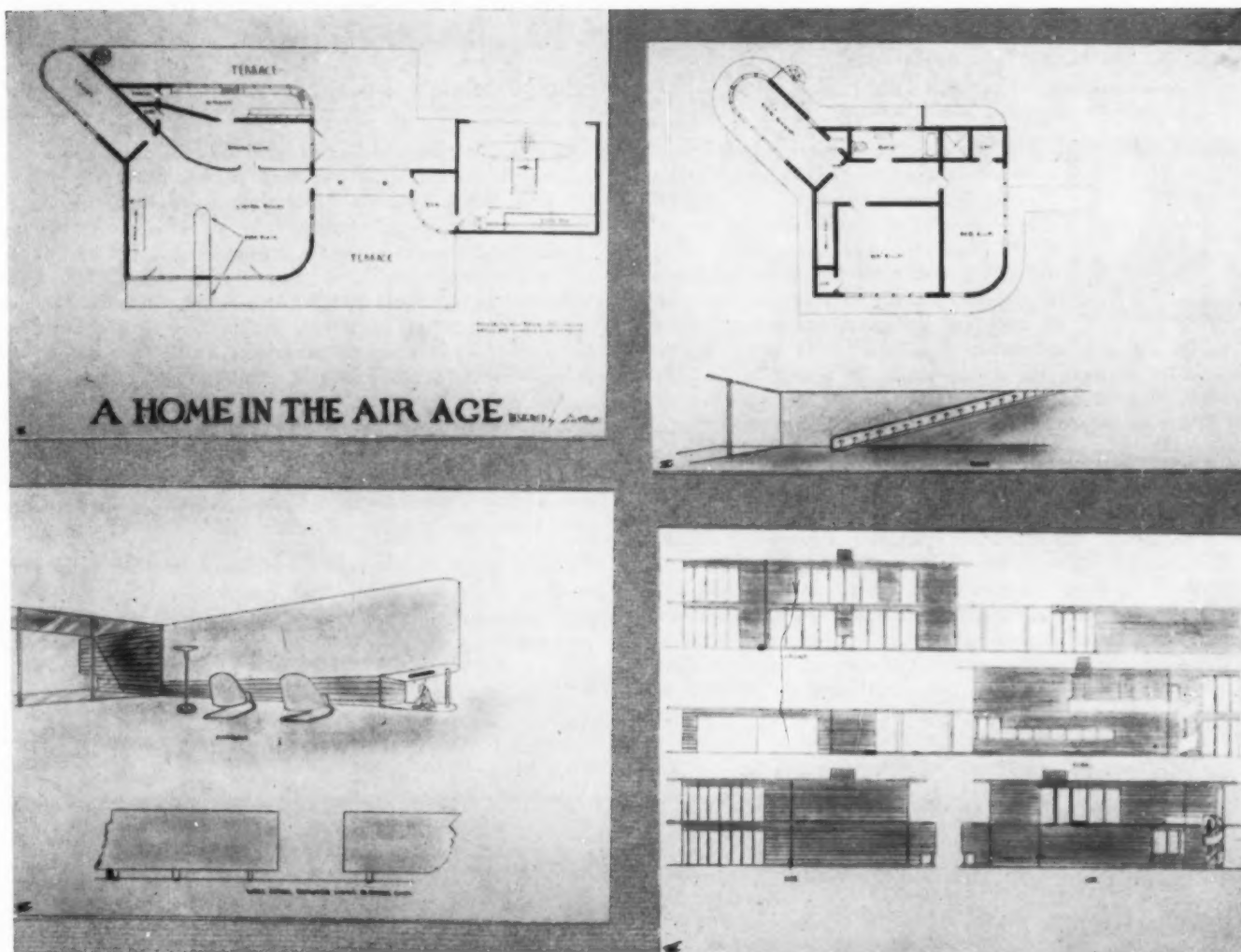
Plans were also made by students, featuring glass or stone as a building medium. Such problems included the sketching of floor plans, elevations, detail drawings and the elevation in perspective.

ORIGINAL PLAN AND
ELEVATION
FOR A MODERN HOME



HOME OF THE FUTURE

Scale - 1/4" = 1'



A HOME IN THE AIR AGE

- (I) Planning and designing homes for a free democratic society: Ground floor plan and layout
- (II) Second floor plan and layout
- (III) Perspective of room, showing fireplace and detail of wall
- (IV) House elevations showing different sides of the building

resultant problems. These same people will eventually have to come back to a home. What will they come back to? The old bandbox arrangement of buildings planned with little regard to air, light, or space, or will they return to an improved metropolis that considers these essential in the planning and building of their homes? And what of our own cities? What will we have to offer to the men fighting in this war when they come back? Will it be worth their efforts and sacrifices? Are we setting up forces in this direction with people qualified to fit the required needs and wants of a people? Leaders who can act now, in the present, and look ahead for a better future? A step in this direction would be the educa-

tion of the young in schools and universities along lines of city planning. The project is a large and complex one, but can be augmented by a state or national planning board.

The youngsters in schools today are architecturally minded. They can tell about the zoning sections of towns and highways. Why, they can even draw plans and elevations of what they would like to see, and it's not only houses; it's improved factory sites and plans for farms and dairy buildings, and elevations and interiors of the same. You call this dreaming? They are the citizens of tomorrow. Their dreams, ideals, and hopes are the realities of tomorrow!

PARIS RENAISSANCE

CHARLES EDOUARD JEANNERET, Architect, Paris, France

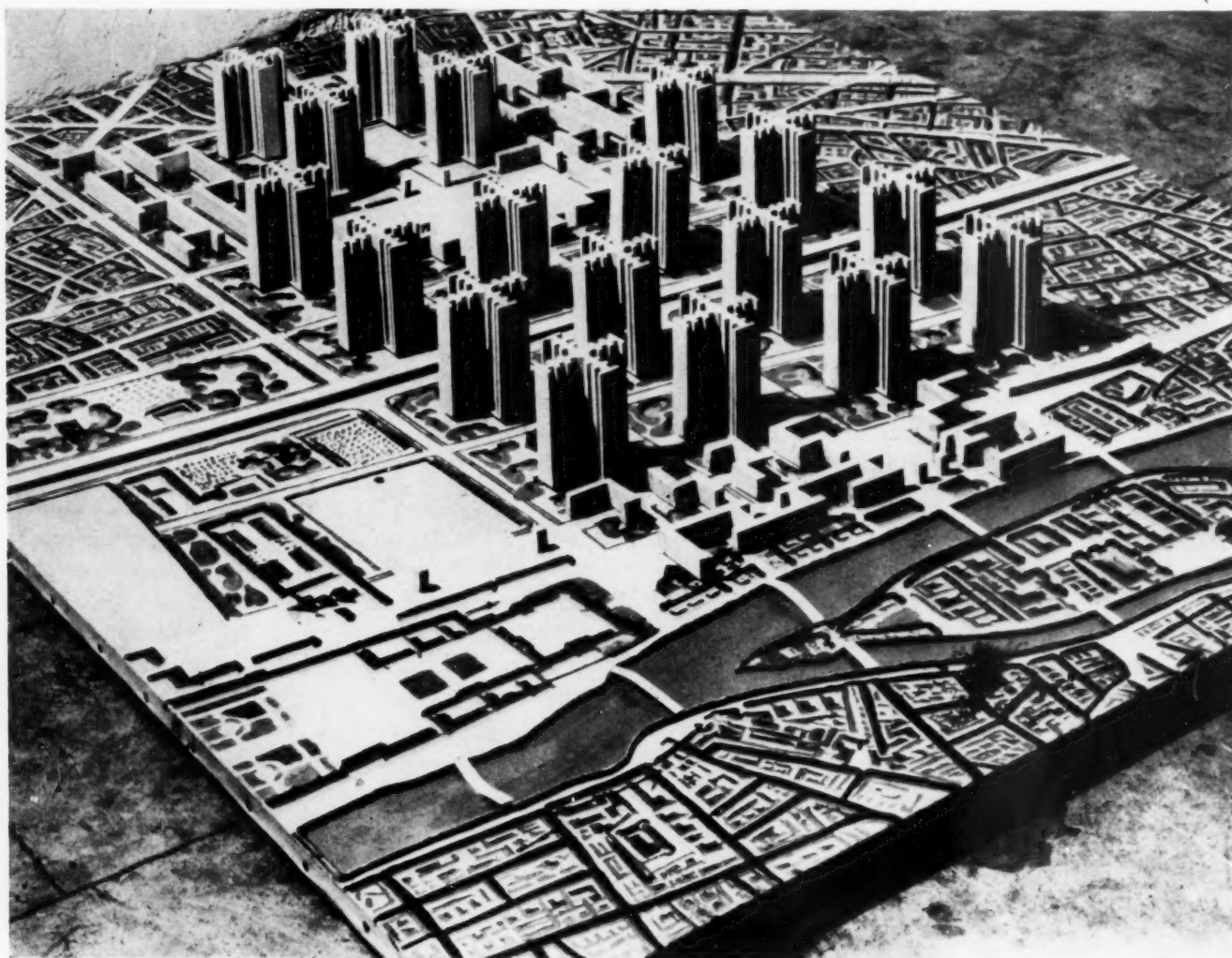


URING the occupation years, when France knew her darkest hour, le Corbusier (Charles Edouard Jeanneret) embarked on city-planning research of unprecedented scope. While devastation and havoc were being wrought on all sides by the enemy, this architect began laying the plans for construction and the creation of a better, more beautiful and practical system of architecture in Paris. Anticipating the day when the enemy would be routed, he founded Ascoral, an all-inclusive organization devoted to architectural studies preliminary to the inevitable day of reconstruction.

His co-workers on this project included not only professional architects and engineers, but also, scientists, educators, lawyers, socialists, philosophers, farmers and to use his own phrase: "workers of all ages?" Together these specialists of every field formulated a practical theory of city planning, based on the difference between city, village and rural areas, and the hard-and-fast conditions of living and working, of health and physical culture and of traffic problems. Ascoral, anxious to do everything possible to insure their eventual application, made known its conclusions to the general public and also brought them to the attention of public officials.

Now widely recognized as perhaps the greatest contemporary architect in Europe, le Corbusier was born on October 6, 1881, at Chaur-de Fonds, Switzerland. Starting his career at the age of thirteen, he became apprenticed to an engraver of watches, but architecture, even then, was his greatest interest, and by the time he was eighteen, he had built his first house. In 1908, he went to Paris, where he worked with Auguste Perret, the famous builder of reinforced concrete structures. In 1919, together with Ozenfant, the painter, he founded the magazine "Esprit Nouveau" which published many of his articles on architecture, painting and writing; in 1929, he was one of the founders of the International Congresses of Modern Architecture. During the 1930's, he was called in by several of the South American republics to serve as a city-planning consultant. He visited the United States in 1935, under the auspices of the Museum of Modern Art and, while here, lectured extensively at many universities.

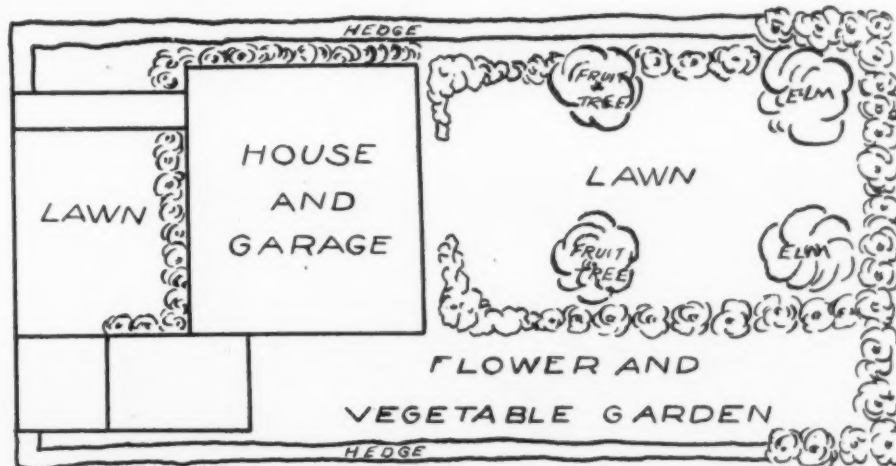
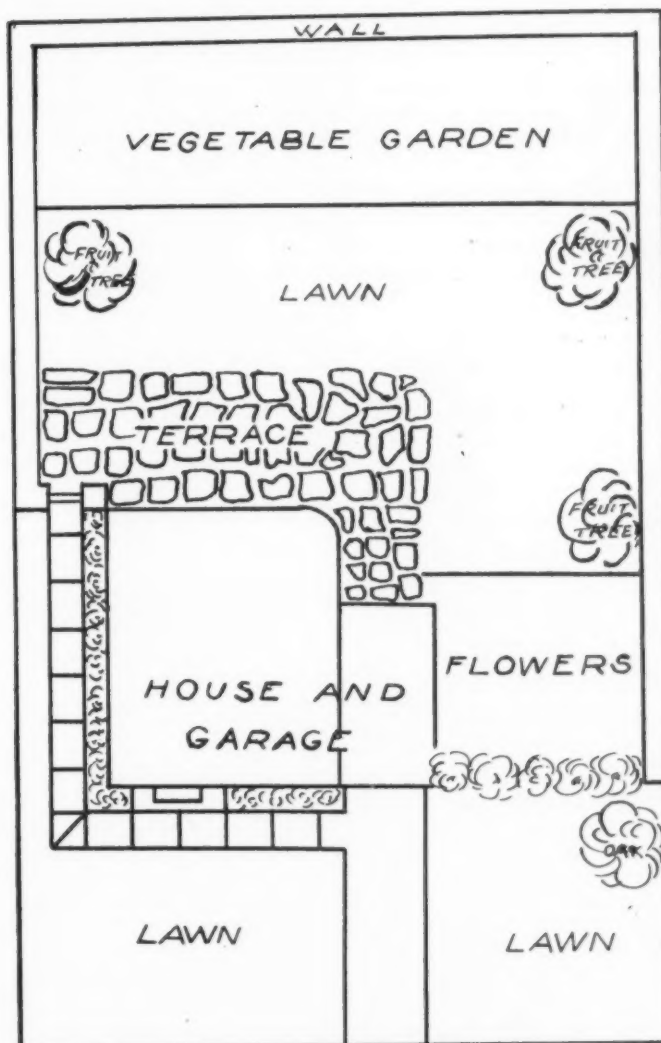
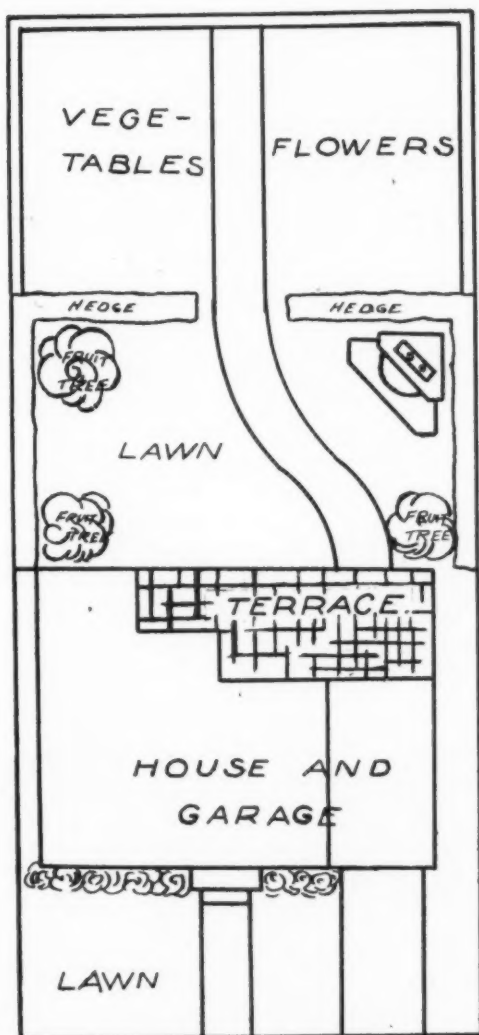
One of the main factors of his architectural work is the construction of reinforced concrete pillars upon concrete floors; from this base, he naturally developed a new flexibility of walls, windows, and partitions. Le Corbusier has long been identified with his assertion that a house should be "a machine for living in."



Model for rebuilding Paris, as planned and designed by Charles Edouard Jeanneret, during the dark days of Nazi occupation

GARDEN ARCHITECTURE

ELIZABETH FREMBLING, Palo Alto, California



IT IS JUST as important to plan a garden space as it is to pay an architect to plan, drawout, and blueprint those plans for your home. A project can be planned in the Art Curriculum, wherein the students would be asked to draw the present plot plan of their home and garden, point out its defects, and then plan a more ideal, suitable garden layout for a maximum of pleasure and utility

FLOWER SHOWS IN THE ART CURRICULUM

ERNEST LYNN STONE, New Haven, Connecticut



FLOWER arrangement has become an important feature of the public schools art curriculum in New Haven, Connecticut. Annual displays, staged in the Public Library in June, feature exhibits by boys and girls from the elementary grades and the high school. The work of the younger children is confined to flower arrangements, but the older children exhibit their arrangements in ceramic containers that they have made.

This exhibit attracts a large attendance each year with its gorgeous array of spring flowers and beautifully glazed pottery.

Until the last two flower shows the elementary students were included at the library, but growing enthusiasm for this project and limited space have made it necessary for the elementary students to hold their exhibits in their own schools. The art students of the high school plan and arrange the entire show at the library. This unit, under the excellent guidance of Miss Ellen Klinger and Mr. Frederick Fay, instructors in art, is begun early in the year with the designing of pottery flower containers which are made in every conceivable size and shape. Careful study is given to design and proportion. The coil method for making pottery is used entirely. After the bowls have been thoroughly dried they are packed into the kiln for the first firing.

Glazing is always fascinating to the students. They find it difficult to realize that a beautiful green glaze often looks like grey mud before it has been fired. Commercial glazes are generally used. New glazes are often discovered by applying one glaze over another.

When containers have been made, attention is given to the art of arranging flowers. There are many excellent illustrated books on arrangement that explain good line, composition, and color combinations. Commercial slides as well as our own slides in color of previous flower shows are projected for study and discussion. Occasionally the students are stimulated by garden club members who present vicarious experiences through lecturing and first-hand experiences through actual flower arrangements.

The girls and boys are then ready to plan for the best arrange-

ment for their particular bowl and proceed by drawing sketches of possible arrangements. These sketches are criticized, and evaluated before a final arrangement is planned.

Flowers and containers are taken to the public library on the morning that the show opens and the students come prepared with their sketches and proceed to make their arrangements.

June is an excellent month to plan a show of this kind for students can use early summer flowers from their own gardens.

Why flower arrangement in the Art Curriculum? In New Haven our art course is designed for all students talented or otherwise. We realize that while relatively few of our students will take up some form of art as their life profession, all are faced with solving present and future art problems in everyday living. All will be obliged to determine the kind of homes they are to have, and how they will be furnished, the type of clothes they will wear, and whether there will be in their community beautiful parks, highways, and public buildings. Certainly all may participate and profit by studying art in the home, in dress, in the community, in religion, in commerce, and in industry.

Flower shows come under the home area. All students are potential homemakers and the art program is instrumental in making them aware of the advantages of knowing how to meet such simple but fundamental problems as the choice and arrangement of furniture, the decoration of a table, or the arrangement of flowers in an appropriate container.

That students respond eagerly to these new opportunities for appreciation and activity in the art room is well evidenced by the remarks of a sophomore as she was arranging flowers in a beautifully designed bowl she had made in the pottery class. "You know, I have always liked beautiful things, but I could never draw. This year I have enjoyed my art course for the first time, because there are so many things I can do. I never dreamed that art classes ever did anything but draw and paint." This youngster's remarks is but one of many. Students in our classes today are discovering with great satisfaction that lack of talent in drawing—the traditional index of ability—no longer is an obstacle to their active participation in and enjoyment of Art.



Sectional view of the flower show held in the art room of the New Haven Public Library



LEFT: This course is not only for girls. Here is an arrangement by a freshman boy



ABOVE: This container, ceramic elephant, and arrangement, was made by a junior girl. The average student, needing no special drawing ability, but with education in line, color, form, and composition, can create containers, table accessories, and flower arrangements that are artistically pleasing

RIGHT: Bowl arrangement of pansies and candle holders designed and made by a sophomore girl



THE FARM, A GARDEN OF THE WORLD



THE BACKBONE of any nation is its farm. The farm with its vast gardens, which cover acres and feed not only the inhabitants of that immediate nation but also the peoples of the world. Paintings such as these painted by our foremost artists should give the student an insight into the possibilities of experimenting with black and white mediums such as charcoal, pen and ink, and pencil



ABOVE: A Savoie Farm by Edward Bruce
LEFT: Farm and Horse Chestnut by Georgina Klitgaard
BELOW LEFT: Farmhouse by Horatio Walker
BELOW: The Old Farm by George Vincent



THE HARVEST OF THE GARDEN



EQUALLY as important as the cultivating of the farm is its harvest. Nor is there a more colorful scene to be viewed anywhere, than the multi-colored earthy hues of golden grain and the autumn leaves. Such landscape scenes planned for execution by the students in pastels, water colors, or oils, will be an excellent time for students to experiment with color



TOP RIGHT: The Line Storm by John Steuart Curry
 ABOVE LEFT: Peace and Plenty by George Inness
 ABOVE: Harvest by Franklin Booth
 BELOW LEFT: La Batteuse by Raoul Dufy
 BELOW: Autumn by Paul B. Travis



TEEN-AGE DRESS DESIGNER

MARY GODARD, Columbus, Georgia

Presents a Show of His Creations



Harry Phillips, the teen-age dress designer, examining a piece of —material for a new creation.
Photos by Rita S. McGill



HERE else but in America could the success story of young Harry Phillips be written? A land of opportunities for those who dream and plan. A land where, when one takes advantage of their education and resources, knows a realization of their dreams.

The story to follow is one of an American art student, but it could be the story of many other such boys and girls. Once the idea of a fashion show of his designs was decided on, what problems would face him in its production and presentation? Exactly what did one have to do to have a successful show?

Harry Phillips found many problems and many when he did not anticipate them. It is hoped that by the relating of the solution to the production of his show, other young aspirants will be forewarned and may profit by his results.

Another reason for this story is to say: "It can be done!" It is hoped that this story will inspire other such talented art students to have fashion shows of their own, in their communities. America has come

into her own as a fashion center. Now is the time for America to discover her fashion designers.

Harry Phillips decided early in his high school years to become a dress designer. Having once arrived at this conclusion, Harry applied himself to the pursuit of knowledge of drawing, color, design, and fabrics. Although our art department is not sufficiently large to boast of specialized courses in art, Harry did special work on his own initiative.

Two years ago, when a vacancy occurred in the display department of a local department store, Harry applied. He was accepted and joined the Diversified Cooperative Training Class at The Jordan Vocational High School, which allowed him to attend school a half day and work a half day. Mr. Gunter, the teacher director of the group, found few problems in connection with Harry's work. The chance to actually handle dresses and materials was a new and interesting experience.

Last summer at the Franklin School of Professional Arts in New York City came a siege of sewing, pattern drafting and drawing from life. Back in Columbus





With a deep, wide band of purple to accent her slim waist, this teen-age girl wears a sport dress designed by Harry Phillips

for his last semester of high school, the idea of having a fashion show for the Junior League began to form itself in Harry's mind. However, before he had done more than talk to a few individual members, the manager of Teen Tavern, the local youth center, heard of his desire and invited him to put on a teen-age show.

At the try-outs, where Harry chose his own models and with an eagle eye sized up each girl, he made notes on colors and lines and drew the sketches later. The first night he planned seventeen of the dresses. Each figure carried its own inspiration. No one was prepared for the ability shown in the selection of the best lines, the accentuation of them and the subordination of the unflattering spots. Nor were we prepared for the materials and color combinations with which he returned from his buying trip to New York.

On January first, pattern cutting was begun, the

twenty-eighth pattern being cut five days before the show. It became necessary to have the date precede mid-term graduation—which moved it up to January 22nd and 23rd. On January 4th the problem of programs arose—what kind—what cost—how financed? The dresses were beginning to look good enough to attract publicity. Too, the idea of a teen-age show seemed a little unusual.

Printers spent hours of valuable time helping with estimates of costs, plans for layouts, and possible advertising schemes. As the plan unfolded, it became more and more certain that we wanted a neat program showing designs of the dresses with a minimum of advertising matter. To sell enough ads to pay for \$250 worth of program would require more time than we could spare and make of the programs a glorified classified ad section. Talks with merchants and business men followed. The decision was made to try to find ten merchants who would pay up to \$25 apiece, their names to be listed on a page near the front of the book, which, though breaking the continuity of the book to some extent, would furnish a good ad and also leave us more space for pictures. On January 10th the Merchants Association gave their approval, and ten merchants agreed to furnish the necessary money. Two days were left to finish the program dummy and drawings. The printers worked tirelessly to help space the dummy and to give warnings about technical problems of reproduction.

Next came plans for the stage. The show would have to be presented in a large oiled floor room. Harry's father, a good carpenter, wanted to make the stage—after his regular work. Workmen who promised to come and help him the first night, didn't show up. January 17th and still no stage. January 18th, however, found the stage finished, thanks to a member of the police force, a mill foreman, the manual training teacher, and four boys who preferred working at night to making up time after school! A volunteer electrician completed the lighting arrangements.

Production was going slowly. All the professional people who made suggestions about the presentation insisted that the girls be teen-age instead of trying to be New York models. Miss Cox, the dramatic teacher from Jordan, produced the show, the general idea being to show the clothes as the girls would wear them. In the first group the sports clothes were accompanied by jitter-bugging, record playing, and pop drinking. Marie Marino, a model with a truly lovely voice, entertained with the showing of the street clothes. The formals were in the third group, which, like the first, included boys as escorts. An adagio dance, fox trotters, a song by its teen-age composer, and a ballet dance climaxed the show.

Monday night the show looked pretty good to the invited audience. To us it was an "arm" show. The photographer who was present must have wondered how he was to make a news reel from THAT material. Having children of his own and a good disposition

Harry Phillips puts his final approval on three evening frocks designed to accent the personalities of the young ladies who will wear them



helped. Tuesday he worked patiently with the cast of 60 teen-agers who, strange as it may seem, behaved beautifully. By night the girls had given up their movie making ambitions. They were so tired they had to act up or flop. Relaxed, poised, laughing to keep from drooping, they put on an excellent show and after another day's rest, came back for more pictures for newsreels and magazines.

In retrospect, it seems amazing that so many people could help with advice, talents, money, and material. Two families furnished flowers for the stage and the girls. Florists furnished corsages. One family made sandwiches and punch for the cast after the show. Retired dressmakers came to the rescue; Harry made one dress himself. A young lieutenant helped with teaching the girls to walk easily. One of the "carpenters" helped with the adagio dancing.

Local dancing teachers taught special dances for the show. Friends helped with the telephoning. The local paper included write-ups on the society page, in editorial columns, and even on the front page. Some were about Harry, some about Teen Tavern, some about all the people who worked on the show, and some about the freshness of youth. The stenographers in both the Recreation Department and the office of the Superintendent of Schools took telephone calls and typed. Kirven's, the store where Harry worked, and the sponsors of Teen Tavern, gave invaluable and unceasing aid.

Without all these aids there would undoubtedly have been a show of some kind, but the generosity and cooperativeness of the people of the community in recognizing an ambitious and deserving youth, sanctions our pride in America.

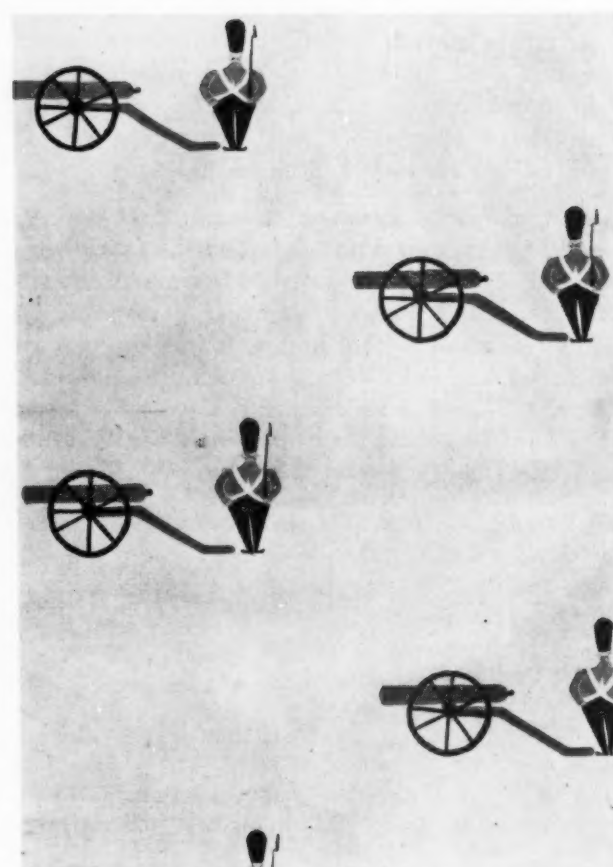
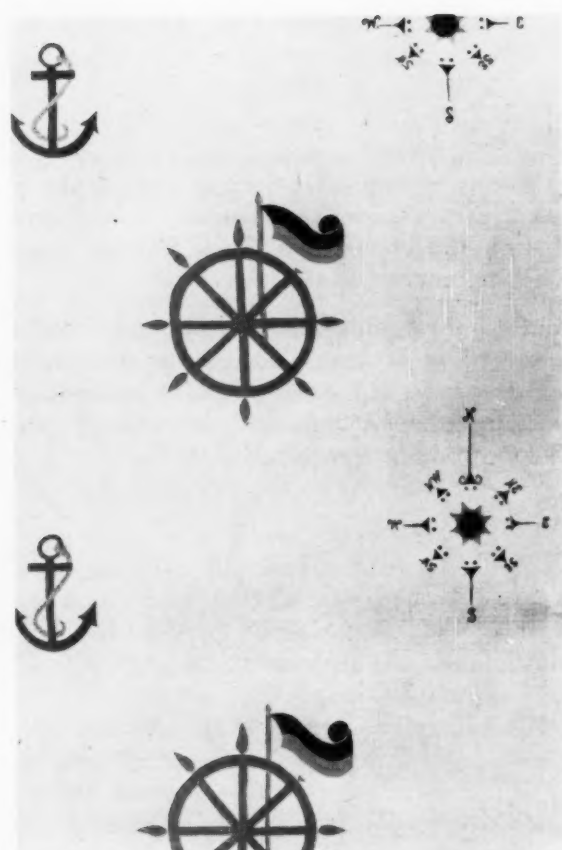


LESSON PLAN FOR A TEXTILE DESIGN



DORIS JEAN GRAVES
Los Banos, California

The students in Miss Graves' high school art class were given a project in textile design. As the three examples indicate, the results were encouraging and pleasing





HERE are three purposes or aims to be brought out by such a project as this:

1. To study the demand for attractive designs in fabrics.
2. To study the problems involved in producing an all-over pattern.
3. Learning how to adapt designed fabrics to the personality of a home.

To fully understand and appreciate this problem, a survey of the historical background of types of fabrics and the study of the designs of ancient times, including the meaning of symbols, when used in design, should be given the students. If such an introduction is given the student, he will better understand his problem and much finer results will be obtained. Encourage the student to experiment with some primitive design motif or symbols used by Egyptians or Indians before beginning his final plate. While technique is important, it must be remembered that a design is inspired to give expression to one's impulses.

The mechanics involved in the study and production of the design, are:

1. A knowledge of the use and construction of all-over designs.
2. Instruction of the use of proper designs for specific uses.
3. An improvement in skill and technique.
4. Application of color knowledge.

Materials needed to carry out the problem are:

1. Tracing paper
2. Pencils, soft and medium
3. India Ink, black
4. Pens, Speedball B3 and B5
5. Whatever medium the student wishes to use. This will best be determined by the type of design and its application to a fabric
6. Poster board or heavy drawing paper, depending upon the medium to be used

Hints which should be given the students as guides or rules, are as follows:

1. Stress appropriateness of design to the type of fabric for which it is intended
2. Make designs appropriate for specific uses
3. Experiment with the design in several all-over repeat patterns before deciding on the final arrangement

When the students make their motif, have them plan to have the edges of the design overlap, so that when repeated, the design will fall into the next square or rectangle.

After the design is made and the manner of repeat is determined, have the student divide a piece of tracing paper into spaces, like that in which the motif was made. Using the original motif, trace through to make a copy, by scribbling with a pencil on the back of the tracing paper, a carbon is made. Trace on final board or paper, ink and color with chosen medium, in whatever color scheme has been decided on.



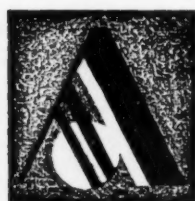
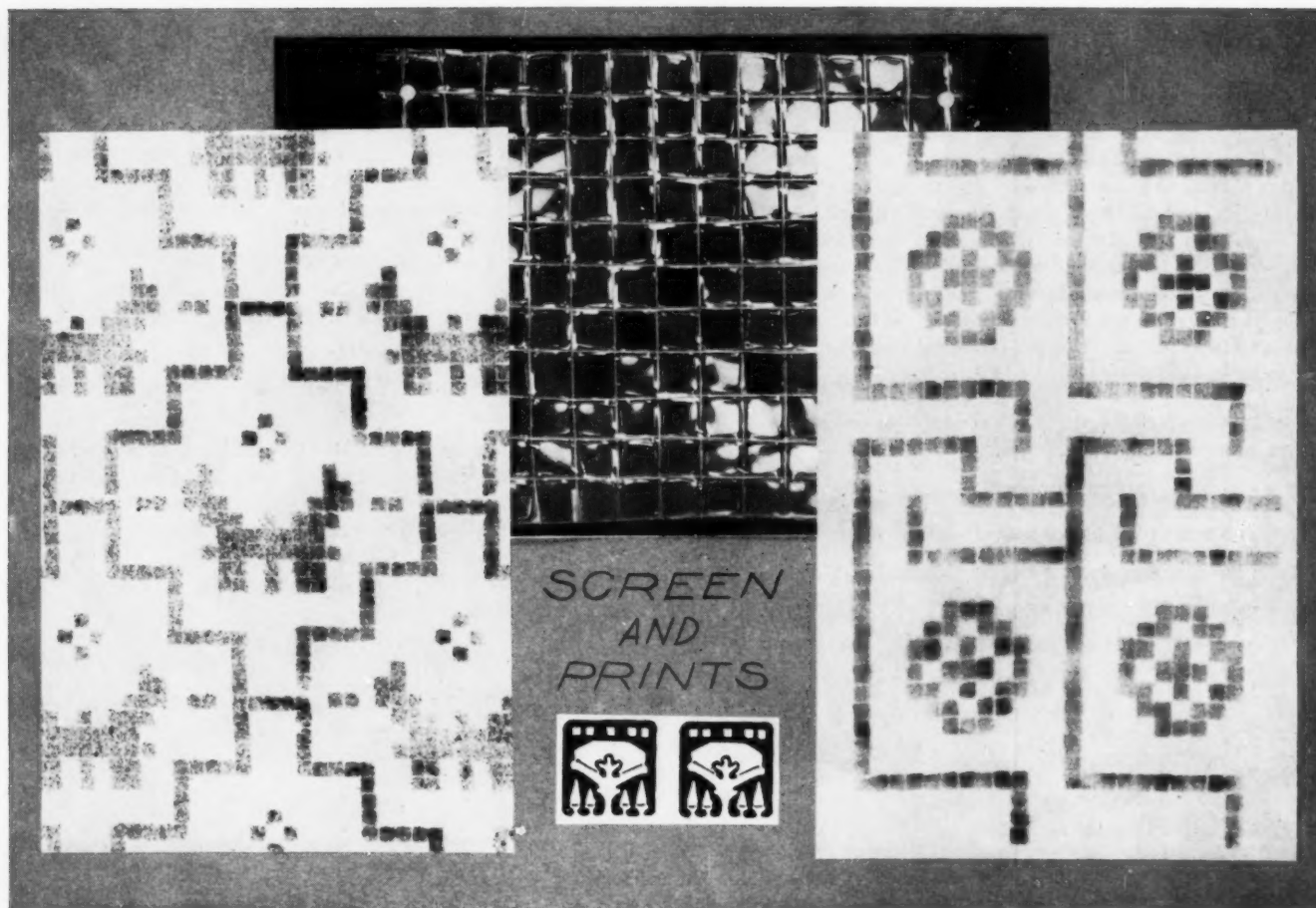
"Jack and Jill" by Lois Ann Carter, Toledo, Ohio
A design for drapery material to be used in a child's room



"The Circus" by Joan Baumgartner, Toledo, Ohio
A drapery design for a game room or nursery

SCREEN WIRE STENCIL PRINTS

HUBERT KIRBY, Athens, Georgia



ATTRACTIVE spray prints can be made through fly screen. First paint the design on the screen with a tempera that is thick enough to fill the openings in the wire. When the tempera has dried, fill the mesh around the painted parts with collodion or nail polish. When the collodion has dried, remove the tempera with water, and the stencil is ready for use.

The clearest prints are obtained by pressing the stencil firmly against the paper. When this is done, however, the screen must be removed by lifting it vertically. Otherwise, the paint may be smeared. If the stencil is left to remain in place until the paint has dried, even this precaution is not necessary.

It is possible to make a print of many colors from a single stencil. Make proofs on stencil paper, and cut masks as desired. These masks may be placed upon the master stencil, or between the master and the print.

If a considerable number of prints are being made, it will be necessary either to wash the stencil oc-

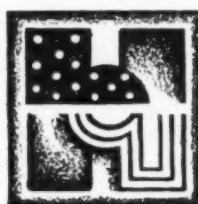
asionally or to keep the accumulation of paint removed with a cloth.

Another very interesting wire screen process, and one more easily done, is the celloscreen stencil print. This is cellophane mounted on one-fourth-inch mesh wire. We get it at farm supply stores. The design is laid out with a thick tempera on the quarter-inch squares of cellophane. Then these painted squares are removed by cutting along the wire on the four sides with a razor blade or sharp knife. Any accidents can be corrected with collodion and bits of the cellophane that has been cut away. Since the checks are uniform and the stencil is transparent, it is quite easy to make the repeats in an all-over or a border.

Whenever we use brushes we make the paint into a thin paste. For our spray guns (we have been using atomizers and applying the paint at very close range—two or three inches) we thin the paste with at least half as much again solvent—carbon tetra-chloride. The atomizers stop up occasionally and have to be reamed out or cleaned with the solvent. But the results that we get are more than sufficient reward for the trouble.

HAND-WOVEN PURSES

JEWEL H. CONOVER, Kirkwood, Missouri



AND-WOVEN purses, with the minimum of equipment, were successfully made in a large seventh grade class of girls—after I had observed how many of them carried their lunch checks, small change, even dollar bills loose in their hands or

insecurely in a pocket. Then, too, the many scraps of brightly colored yarns that almost every household has in these knitting days were put to good use.

The weaving was done in long strips, to make envelope purses. The looms were made of heavy cardboard cut the same width as the purse was to be, but one-half inch longer than the strip. The warp was white cotton string, running back and forth the length of the loom and hooked around one-fourth inch slits cut one-fourth inch apart at each end of the cardboard. The photograph shows this type of loom (also described in various craft books) with paper pattern and finished purse. The other loom photographed will be described later.

Actual size patterns of the purses were made on paper first, colored with crayon and folded exactly the way each girl wanted her finished purse to be. Roman striped ribbons were examined and we observed how the brilliant stripes were in such good proportion to the contrasting background; and then each student designed her own stripes and planned them on the dummy purses so that, when folded, the stripes on the woven strip would meet on the front and back of the purse, thus appearing to be continuous.

Weaving, of course, is simply carrying the weft over and under warp threads, around the threads at the edge and continuing to weave under and over across again. When a new strand of weft was needed

no knots were made, the end of the new strand merely overlapped the end of the old a few stitches.

All kinds of "shuttles" were used—tapestry needles, long blunt weaving needles, bobbin needles—even bobby pins and large safety pins. We found it necessary to staple the outer warp threads to the cardboard edge here and there because there was a tendency to weave too tightly, causing the strip to curve in toward the center of the loom. Of course, as the weaving approached these staples they had to be removed. And for this reason, too, purses that are not wider than about six inches are most successful.

When the strip was completed it was removed from the loom by slipping the warp loops off the "teeth" at the ends and then the weaving was continued through these loops as long as possible. Even then it was necessary, in some cases, to turn down hems at both ends to make good firm edges. The purses were folded according to the paper pattern, stitched up tightly with an overhand stitch; linings, made from all kinds of scraps of cotton, wool, or rayon material, blindstitched inside them, and large snappers or a button and loop buttonhole used for closing. Some of the girls made gay little yarn dolls, sewed them to purse flaps, and made corresponding dolls for lapel pins.

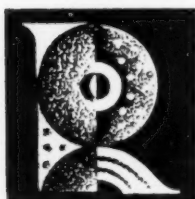
A seamless purse can be made on a cardboard loom if a zipper is available for the closing. (See photograph.) The cardboard is the size of the finished purse, the warp carried from the teeth at the top to those at the bottom and around on the other side to the top again (thus closing the bottom of the purse), looped around the teeth at the top, then back down the second side to the first again. The weft is woven around and around the purse and when it is completed the teeth at the top are cut off and the cardboard loom slipped out, leaving the top opening for the zipper.



RUG MAKING IN THE HOME

GERTRUDE D. ROSS

Alderson, West Virginia



RUGS lend that certain "homey" touch to any room. It is not hard then, to understand a homemaker's desire to have just the right rug for some special effect in her home. And if it is difficult to purchase exactly the type of rug which is needed, what could be more fun than making one's own? In this way, one can be sure the rug is right.

Among the many types of homemade rugs are the braided, hooked, and other forms of pile rugs, as well as knitted, crocheted, pieced and cross-stitched on canvas. These types of rugs can be used effectively with the peasant type of furniture of all countries and the more primitive types of early colonial furniture. As utility or decorative rugs in bathrooms and bedrooms, these rugs know no value.

The materials needed for such rugs are simple to obtain and very often quite inexpensive. A list of such articles as the rugmaker should have on hand, are: strips of cloth, cotton rug yarn, wool rug yarn, corn husks, Ludlow twine, grasses and treated paper. If it is possible, the best kind of materials of which to make braided rugs are old, used materials that are still very strong. It is to be remembered that old oriental are always more beautiful than new oriental rugs, because age has softened the colors. Thus, braided rugs made of old materials have more charm than those made of new materials. Old materials are also more economical, that is, however, if the material has great wearing qualities. It is a waste of valuable time to make a rug of materials that will not wear for many years. Therefore, in selecting your materials keep these characteristics in mind. (1) The materials must be strong. (2) They should be sunfast. (3) If any dyes are used, be sure they are of such a quality that they will not fade or run during the laundering or cleaning process.

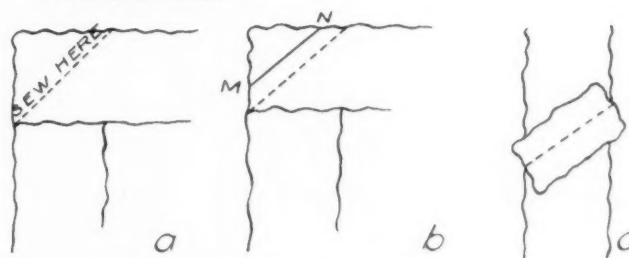
The possibilities and limitations of tools and materials should be understood before the actual work is begun. First, a few types of braiding should be learned. Second, the preparation of the materials to suit these braids. Third, a careful study and consideration of the use of the rug and of the surroundings should be made. Fourth, this will determine the kind of material to be used, the size and shape of the rug, the colors to be used and the type of design. No rug is pleasing unless the strength of its structure, its color and design harmonize with its surroundings. While it is true that all parts of a house must hold together and blend into a unit, nothing should be used that is not an integral part of the whole. It is equally true that each part has a personality all its own and makes its own individual contribution.

PROCEDURE

1. Choose sturdy materials
2. Cut or tear into strips. The width of the strip depends on the thickness of the materials. The thinner the material, the

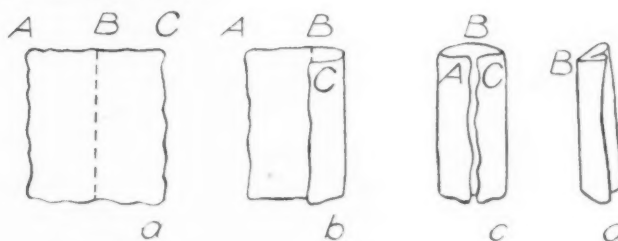
wider the strip. The thicker the material, the narrower the strip.

3. Some materials ravel very little and require no folding.
4. Other materials must be folded if the finished rug is to show no raveled edges.
5. As some people fold the edges, they iron them firmly into place.
6. Other rug makers do not consider this necessary. However, as these people fold, they are careful to keep the raw edges turned inside.
7. Joining the strips:



- a. Lay the two strips together so that they form a right angle.
- b. Cut through both thicknesses of the material at M. Unfold this strip so that one long continuous strip is formed.
- c. Lay seam edges apart and press as shown.

8. Folding of strips:



- a. Strip of cloth.
- b. Right-hand edge folded to center.
- c. Left-hand edge folded to center.
- d. Folded double on "B."

These folded and sewed strips are wound tightly on strong, straight pieces of cardboard. Each color is wound on a different cardboard. Wood or very large spools may be used.

ROUND BRAIDED RUG

Steps in braiding:

1. The entire rug is planned before the work is begun.
2. The design is worked out with crayons, actual size, if possible or necessary.
3. The amount of each color is estimated.
4. Prepare strips of cloth of unequal length according to the directions.
5. Start with two (or more) strips of cloth, uneven in length.
6. Loop the beginning end around a nail. Place the nail in something very heavy and firm.
7. Make a braid. Braid quite tightly, but not so tightly that the corners cannot be turned neatly.
8. Coil a center and sew edges. Sew toward the free end of the braid and hold the coil loosely. Some workers baste the coils, especially in the beginning, to a piece of stiff paper and then sew the edges. Never sew toward the center, always begin at the center and sew outward, toward the free end of the braid. Continue braiding and sewing.

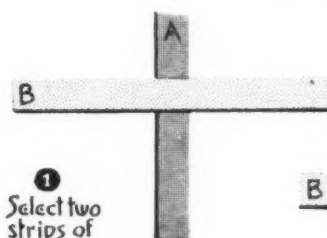
OVAL BRAIDED RUG

Steps in braiding:

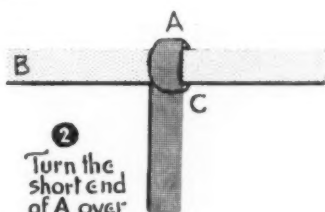
1. Prepare strips of cloth of unequal lengths.
2. Select number of strips needed for the braid.
3. Attach to something heavy and firm.

STEPS IN BRAIDING

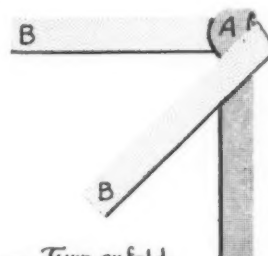
THREE-STRAND



1 Select two strips of cloth, A and B, and lay one piece of cloth across the other



2 Turn the short end of A over B and tuck under C



3 Turn or fold the righthand strip over the center strip



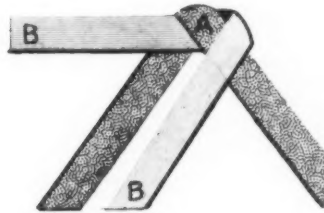
4 Turn or fold the lefthand strip over the center strip

Continue binding in this way

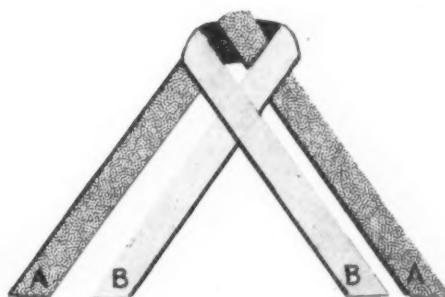
FOUR-STRAND



1 Fold one over the other as in step 1 of the three strand braiding



2 Fold the right hand strip to the left over the strand next to it



3 Now carry the left hand strand to the right over the two next to it

Continue braiding in this way

4. Braid.
5. Place strip fastener over end of braid to prevent ravelling. (Ravelling may be prevented by pinning.)
6. Measure off twelve to fifteen inches from the free end where the braiding was started and double it to form a loop.
7. Sew the edges of this loop together by over-casting, beginning at the end where the strips were attached and working down to the loop end.
8. Continue to enlarge the oval by attaching more braid.
9. When rounding the ends of the oval, see that you hold the braid just right, not too full and not too loose. If too full, the rug will ripple on the edges; if too tight, the rug will cap at the center.
10. When adding new strips to lengthen the braid, let the seams come on the inside of the folded strand where the edges will not show. You now see why you began with strips of unequal length, the strips do not need additional strips attached at the same time. It is better that the seams in the different strands do not come at one point.
11. When designing a braid of a different color, add it to that already sewed at the curved end of the oval, rather than on its straight side.
12. Always begin the rows that are to be continued, on the same side of rug.
13. Lay the rug on the floor from time to time to see that it is

keeping its form and that it lays smoothly and flatly. Stand off and study the design. Lay out your planned strips and study the effect. The rug under construction may suggest changes not brought out in the color plate made when planning the rug.

14. As it progresses, work with the rug laying on a table. This saves the bending and helps to keep the rug flat.

SQUARE AND RECTANGULAR BRAIDED RUGS

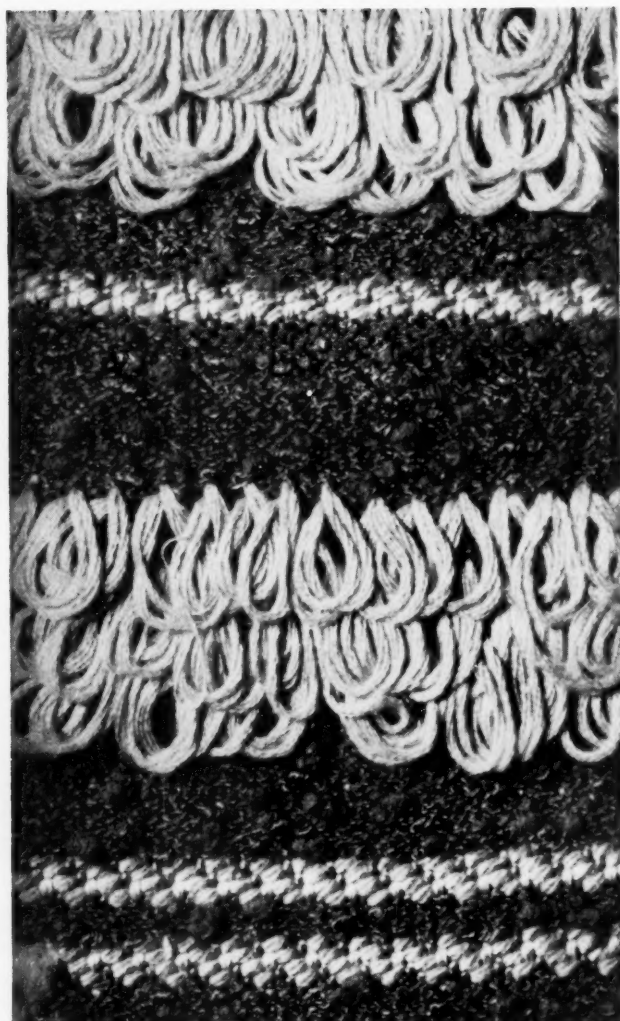
To make the rectangular rug, use one straight braid for the center, about a yard for the average size rug. Then sew on the other braids, first on one side and then on the other. After you have formed a size of pleasing proportions, sew six or seven strands of braid around the outside of the rectangle, being careful that you turn good corners and keep a perfect shape.

Another way to make rectangular rugs is to turn a braided strand of about two yards into a loop. This loop was attached by over-casting along the edge, sewing toward the loop end. Again the braid was turned and another length was added. In this rug, the first strand is not the center of the rug. Just as in plowing the farmer plows down one side of the field, turns abruptly and plows a second furrow beside the first, turns again and plows a third furrow beside the second and so on, continuing until the field is finished. A rectangular rug is constructed in the same manner. When you have constructed a pleasing shape, add five or six continuous rows of braided strips around your rug for a finishing border.



USE OF THE SECOND BEAM in HAND WEAVING

FRANCES L. SHUFF, Belle Harbor, New York



THREADING: Blue warp in 1, 2, 3, yellow warp in 4. Yellow warp is wound on second beam

METHOD: Treading follows regular twill pattern. At points where loops are desired, tension is released on second beam and warp is drawn forward on small dowel. Loops are held in place by four shots. Entire procedure repeated three times.

CAUTION: Do not remove dowel until four subsequent shots are in place. This keeps loops even and prevents slipping. Beat hard in between rows of loops



ANY handcrafts for years obsolete are now being revived in an effort to encourage a renaissance of American provincial art. Sectional centers are being established throughout the country, and in cities, schools and classes are being organized where handcrafts are being taught. Of these crafts handweaving has received almost more attention than any other. Many weavers have entered the commercial field and are commanding handsome prices for their products, whereas others are practicing the craft in increasing numbers for their own pleasure and use.

In hospitals (Occupational Therapy) weaving has been an effective means of rehabilitation. Yet, notwithstanding the impetus given to its development, it is surprising that the aesthetic standard for hand-woven fabrics is generally low. Several artists such as Dorothy Liebes have done much to open the field for the weaver, and have designed exquisite textiles which have artistic merit, but as a whole, the preponderance of hand woven materials show little imagination though much skill and proficiency.

As the demand for hand weavers grows stronger and with the modern tradition well established in art as well as in the allied

crafts and Industrial Arts, practical methods for creating well designed fabrics should be developed.

In weaving, good design includes a proper use of color, a consciousness of texture, and an awareness of the function of the cloth produced. Complicated weaves, though of interest, are not necessary for a good textile, and one sees today an emphasis placed on color and texture in twills and plain weaves with a prolific use of novelty and synthetic yarns. Interesting fabrics have also been woven with the use of the second beam.

The effect of this technique is not novel for one can see similar patterns in old museum pieces.¹ These, however, have been created by wrapping the weft over a wire or rod.² The time consumed in weaving in this manner can hardly be practical should the weaver wish to go into real production, and this must be seriously considered where a livelihood from weaving is desired.

With the addition of a second beam to the loom these difficulties can be largely eliminated, and a cloth with an interesting and novel texture can be woven with no additional demands made on the weaver's time. Therapeutically this technique can be used not only curatively but with regard to vocational development.

The therapist may use this type of weaving as active therapy and by emphasizing the practical use of the fabrics woven she can give the patient a purposive incentive. Should the therapist wish to add the second beam to looms already in the shop, she can integrate wood working with the weaving and build it in.

The second beam can be added very simply to any loom. The method must of necessity vary with the construction of the loom itself, hence it would be foolhardy to set an arbitrary plan for its construction and addition.

If a new loom is being built, plans for two beams can be made, but if a second beam is desired after the loom has been constructed it should be set in, in a manner closely paralleling the placement of the first beam. The ratchet, "dog" and release can be duplicated.

However several precautions should be observed. The second beam should be placed *below* the whip roll. No upward extensions of the sides should be attempted for if the whip roll is raised, shedding is ineffective. Both warps should extend at right angles to the heddle eyes, backward and forward when the loom is dressed.

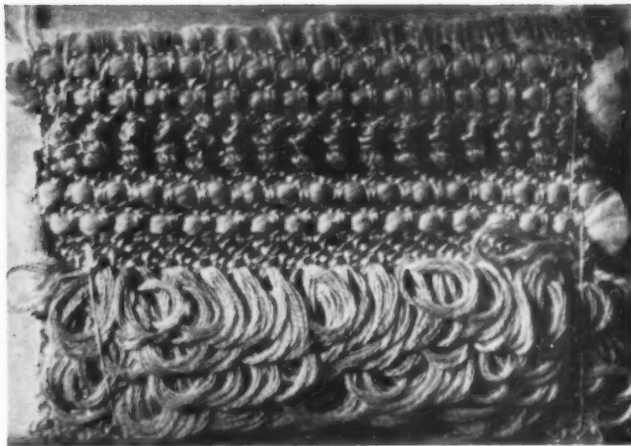
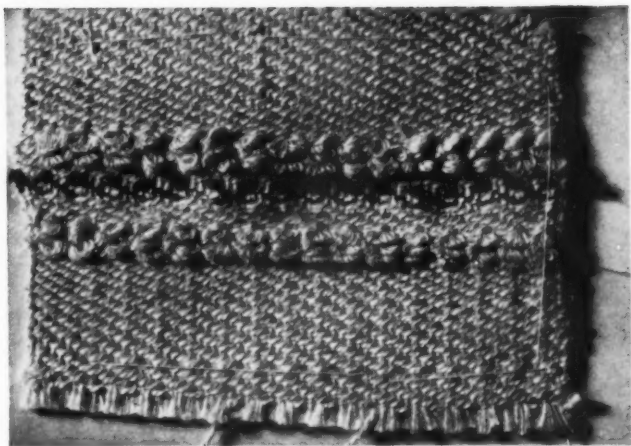
Enough space should be allowed between the two beams to permit warp yardage without interference. When dressing the loom care should be taken that the principal warp be *inside* the second warp as it is drawn over the whip roll. The latter, which in weaving will be drawn forward, must be free when tension is released, hence it *should be wound on the lower beam*. (Pl. 1.)

The beam itself can be easily made of a one-inch dowel the ends of which have been turned to one-half inch, producing a shoulder that acts as a stop when it is inserted into the sides of the loom. The sides must be taken off and holes drilled to receive the beam. They can then be replaced with the beam in position. For a simple ratchet we drilled four one-quarter-inch holes into the body of the beam, into which were inserted dowels cut to half-inch lengths. These were sawed at an oblique angle across the top to allow for smooth passage of the dog when tension was released. At the other end a simple block of wood was fastened on the outside to act as a handle.

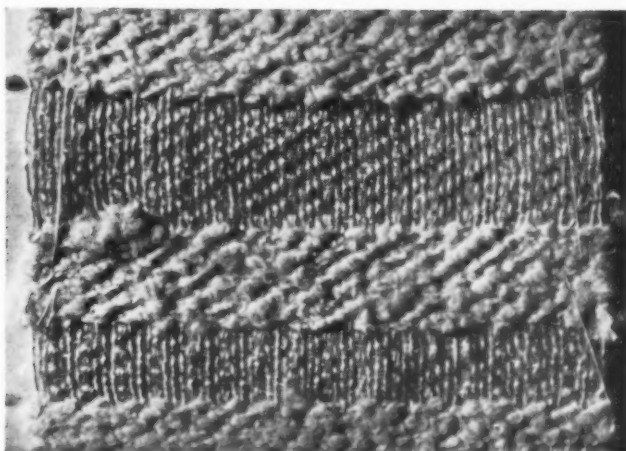
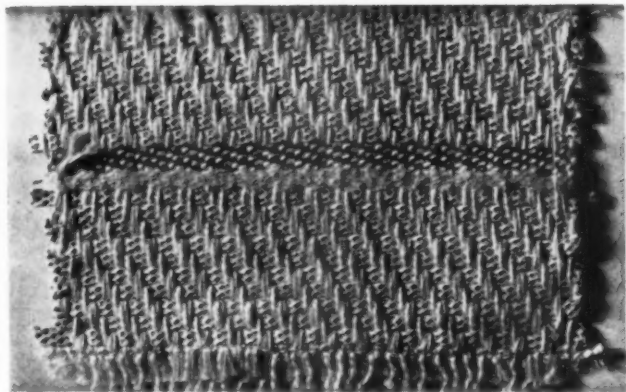
An automatic release was devised by fastening a string through a small eye screwed into the dog and carried to the front of the loom. When this was pulled back the second warp was drawn forward, over a rod, to the desired length, and the dog allowed to drop back into place.

As weaving with the second beam is mastered the weaver may go on and employ a third or fourth beam. This used on a six-harness or eight-harness loom presents a challenge that should not go unanswered by the enterprising weaver.

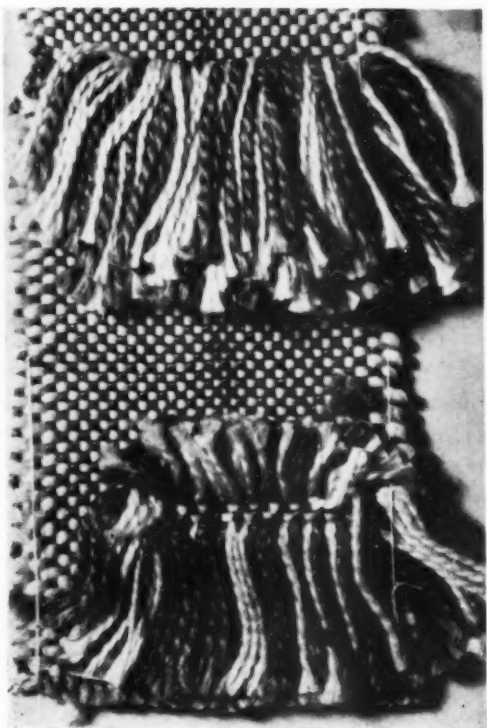
¹The Brooklyn Museum owns a Renaissance damask woven in this manner. By wrapping a wire weft little loops are formed to vary the texture. An old Portuguese apron of great rarity is also woven in this manner, with inlaid wefts.
²See "American and European Hand Weaving," by H. J. Allen, page 18, published by the author at Northwestern University (\$2).



Threading similar to that of the first illustration. When drawing small "frieze" type loops, wire dowel of desired size is used. Both these fabrics were woven from the same tie-up. Note variety of textures



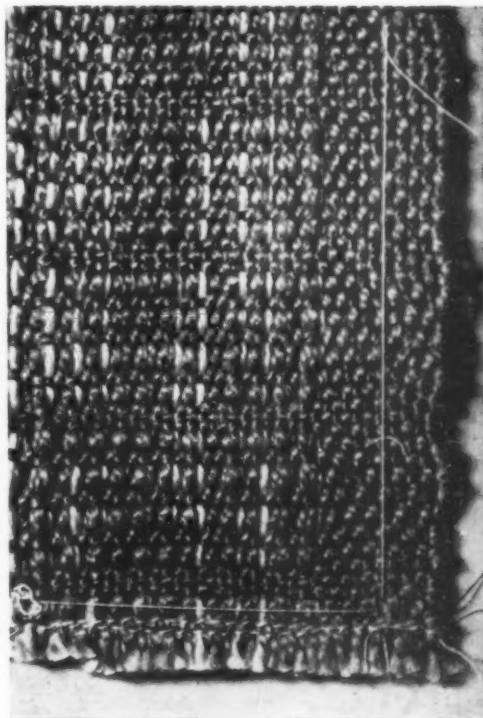
Same tie-up as before, with same warp. Varying weft shows some textural possibilities. Note the effect of the fourth warp yarn in both examples



TIE-UP: Simple plain weave with second warp in third harness. Latter threaded with two blues and one white in each heddle. When threaded through reed, second warp was threaded in the same dent as two.

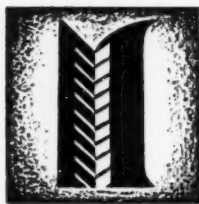
METHOD: When treadling the type, see left, 1 and 2 were treadled successively, 3 floated and at desired intervals was treadled with 2. (1, 2-3, 1, 2-3, etc.). This was repeated three times. When taken off the loom, the second warp was cut and pressed down, forming fringe.

NOTE: Fringe can be woven on twill background by threading 2nd warp into fifth harness



BABY SHOE BOOK ENDS for the HOME LIBRARY

DELRERT W. SMEDLEY, Logan, Utah

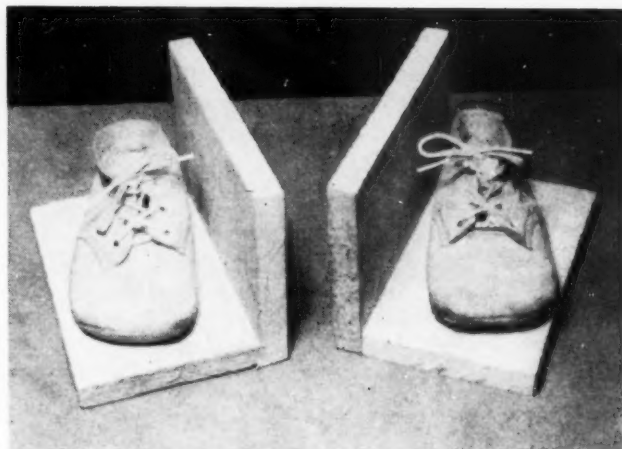
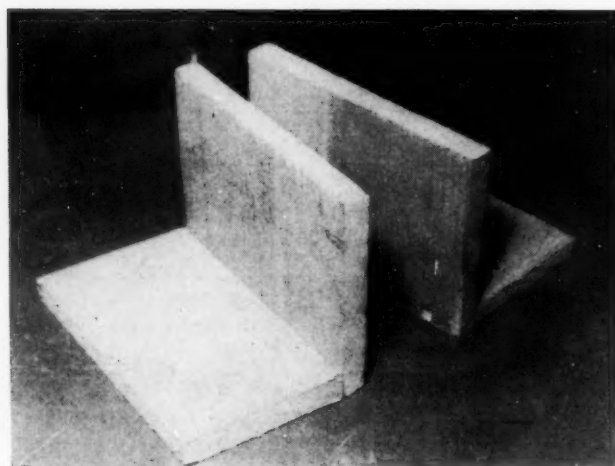


IN THE attempt to keep the art program going during the recent war, pupils were asked to bring items from home that could be utilized some way. When the incidental things came we had some surprises. One was a pair of tiny baby shoes. The story unfolded from Billie's lips that "He had worn these shoes when he was a baby and he wanted to fix them up some way."

The pupils under the teacher's guidance planned how Billie could preserve the shoes. One fellow student suggested a way "He could make a wall ornament out of 'em." Another little fellow's eyes danced, "Make a pincushion, 'cause I've seen one." Another student breathed a sigh, "I think I'll bring a baby shoe and make a paper weight." The little chap made a good one the following week. Billie wanted to make a pair of book ends. He reiterated, "I want a useful ornament just like I saw in the show last night. Boy, it was a honey, it held books swell." He ventured this, "That's why I brought these shoes."

From the discussion an art project had started that was dynamic and energetic. Pupil participation was unexcelled.

The next art class was spent in designing the various items. For the following discussion one process for the book ends shall be followed through. Wood was collected from discarded orange boxes, cut to size and nailed together as is illustrated in Figure 1. The base and back were planned to fit the size of the shoe. The back extended above the shoe top about one and one-half inches. The shoes were next placed in position with the toe extending out from the base a short distance. They were securely fastened to the base with small flat-headed screws. Observe Figure 2 for this step. The laces were carefully pulled and tied so as to have the appearance they had had when worn by the baby.



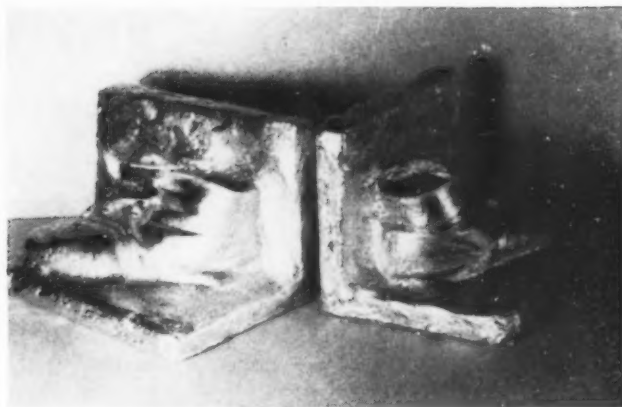
The next part was the preparing of the mixture to be applied to the base and back. This is the formula we made after experimenting for several days. Mix one quart of water with one-half cup of granulated glue. After the glue was thoroughly dissolved, plaster of paris was sifted into the solution until a stiff creamy mixture was made. Students found that sand or fine gravel or even a variety of sizes of small pebbles mixed into the plaster of paris mixture gave pleasing textures to the finished products.

The shoes were filled first with the prepared mixture which caused them to be solid and more permanent after the substance had dried. The shoe filling was allowed to dry over night before the wooden parts were covered. Before coating the wood, apply a surface of thick glue, then add the mixture. This helps to keep the plaster of paris from breaking away when it has dried. The fingertips were used to apply the mixture to the wood. When a satisfying texture was obtained on the book ends they were allowed ample time to dry.

If any plaster of paris was accidentally smeared onto the shoes, it was wiped off with a damp cloth. All plaster was carefully wiped off the back and the base.

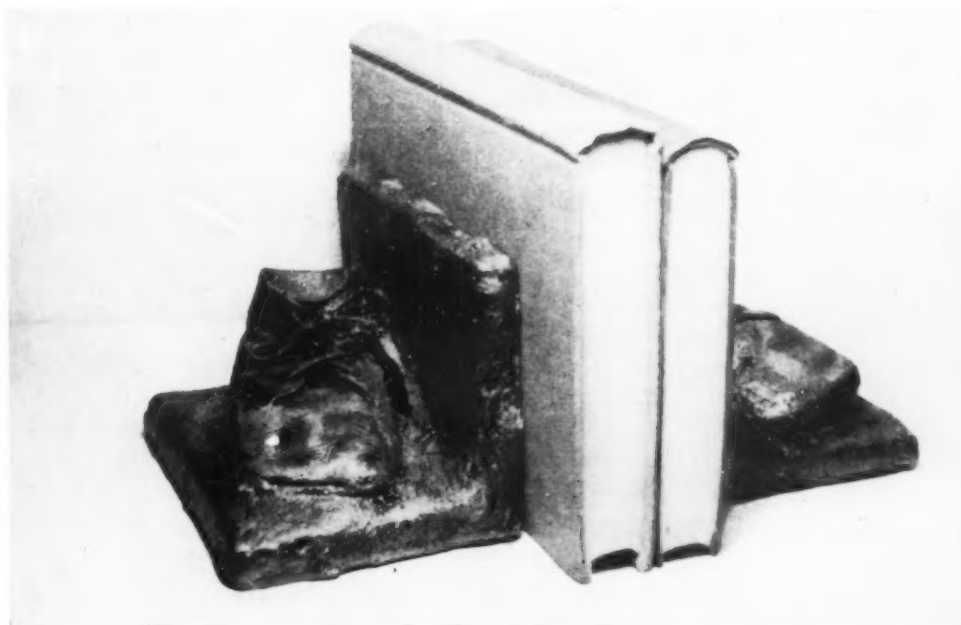
Various methods were used to finish them. Several pupils gave them a beautiful bronze finish, others painted and antiqued them with oil colors. The pair of book ends which were photographed as the process was followed through were bronzed. Figure 4 illustrates this part. A metallic or gilt paint was first applied. When this coat was dry a dark brown oil paint was placed over the bronze. The brown paint was immediately wiped off. The surface then appeared in the metallic finish and that paint which filled the concaves or crevices was left in. This gave the book ends an antique and lovely finish. Figure 5 illustrates the final finish.

The base and backs were covered with felt. This



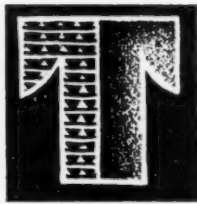
acted as a protective measure for the books and table tops wherever they were used. In most cases the felt was procured from hats. Many curved portions were flattened by soaking in water and dried in a small letter press or the felt was placed between two boards and weights were added to hold the felt flat.

Students wanted parents and friends to see what they had made, so an exhibition was planned. Each ornament had a name card placed near by. Students felt that they had had a very satisfying art craft experience at the completion of the work and the exhibition.



THE BULLETIN BOARD

ELISE REID BOYLSTON, Atlanta, Georgia



THE BULLETIN board is designed primarily for the display of informative material, and when painted a contrasting color such as a lovely plum, medium blue or blue-green, a startling red or a repeat of the trim, it becomes a pleasing background for notices and pictures so grouped that they seem to hold together in a sort of friendly unity; and it furnishes a delightful spot of color that beckons one to enjoy whatever it has to say. Painted the same color as the room, it is less conspicuous and becomes part of the entire wall.

In planning the post-war school, bulletin boards will be considered more carefully. No longer will they be small framed affairs that stand out like sore thumbs; but they will fit more nearly into the plan of the building. In primary rooms or in spaces where an unbroken line is more to be desired, the cork area may reach as low as the baseboard itself. One whole wall of a room may be constructed of this material and painted like the other walls so that the display space is sufficiently large for any arrangement, and not set apart as a definite area. Halls, also, as well as the Art Room, lined with cork board and painted, will be most convenient for displays of travelling exhibits or collections of good prints; for every school should be equipped to have examples of art on display at all times so that children may become acquainted with what is recognized as art.

Since everyone who enters the building must pass through the hall, a bulletin board near the entrance offers an excellent opportunity to get across the main idea being stressed at the moment. It keeps visitors as well as children impressed with the drive on hand—the need for tin cans, paper, a Halloween carnival. Much valuable information also may reach the children through this general source. The first snowfall may show the beauty and wonder of nature's designs through large cut-out snowflakes; the scarlet and gold of autumn leaves; migratory birds as they pass through; poison ivy in spring; beauties of nature worth looking for; progressive development of the frog—exciting things that will be a continual source of interest and delight, and to which every class in the school would be happy to contribute its art and ideas. This might be voluntary as occasions arose;

or a class might select a certain period of the year when it would keep the bulletin board filled—not with pretty cut-outs merely, but with subjects of real live interest.

Since the bulletin board is a form of poster, the color and design should be attractive, and the lettering harmonious and in contrasting colors that stand out and are easily read. The board should be spectacular. The figures and letters may be cut out and pinned in place, or painted directly on large paper the size of the board.

When not in use for a timely message, seasonal themes may be used, such as Halloween, at which time stress may be placed on sane festivities; Christmas for bringing out the holiness of the season and for giving educational toys; Thanksgiving, Easter, etc.

These compositions may occasionally be used merely as decoration; but they should carry a message as often as possible.

Then there is the work of the children which should be displayed for encouragement. It means much to a youngster to have his work selected from the whole school for commendation, even though he may be among the underprivileged grouping. It means a great deal to a parent to have the best efforts of his child recognized publicly. The bulletin board is an excellent place for this.

The individual classroom bulletin boards should never lack suitable informative material, which should be selected and arranged by the children whenever possible. It has a more definite function than the board at the entrance of the building or in the teachers' lounge, reflecting the interests of that particular class, displaying clippings that enrich the daily activities and studies, children's work and magazine pictures and prints suitable to their age development.

The bulletin board is an indispensable part of classroom equipment for mounting or as an ever-ready easel for painting or spatter printing.

Experiments in disappearing boards have been tried with more or less success; but the simple method of using them as part of the wall, plus a coat of paint, is one of our old friends, dressed up and ready to go!



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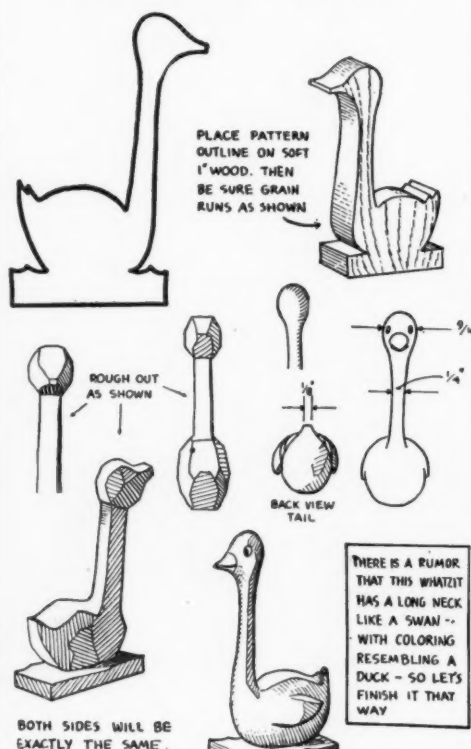


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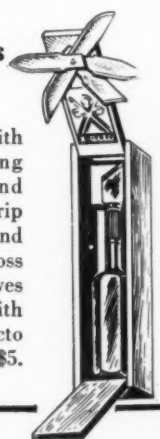
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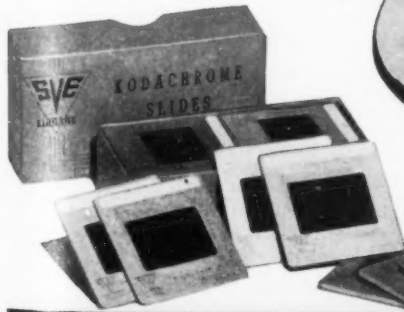
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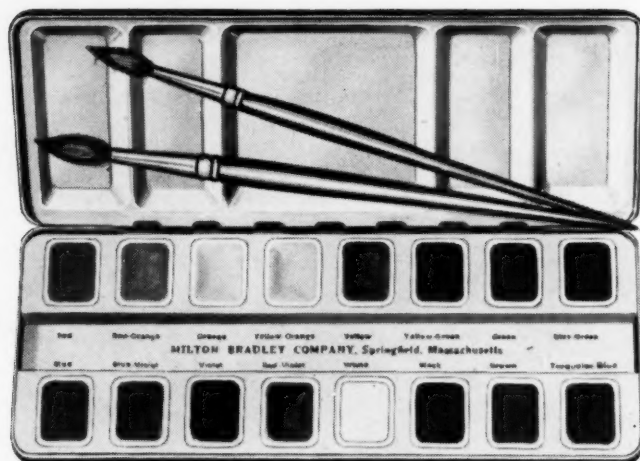
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MAKING MINIATURE ROOMS

(Continued from page 154)

and painted, and a small "buckle" frame with a picture from an advertisement for an encyclopedia. The desk with legs made from wooden toy bullets has as its accessories a tiny crystal "button" paper weight, a pink "bead" inkwell with a quill pen cut from a pigeon feather, and a real letter to a soldier written with a finely pointed pen. The blotter, wastebasket and frame decorated with pink camellias is made from white kid gloves. Above the desk hangs a shelf constructed from cardboard coated with plaster-mend. Artificial leaves make the vines in the flower pot, once part of a necklace. Tiny glass sea animals and shells complete the bric-a-brac on this piece. Dainty are the pink satin ruffled desk chair, the white ribbon slipper chair and the straight one with needlepoint found on an old address book. The twin bedside tables of plywood have match stick legs.

HOME MAKING IN AN INDIAN SCHOOL

(Continued from page 155)

Since the girls had had their regular class the day before, they served three consecutive meals. This experience was helpful in learning how to make menus for an adequate daily diet. This class used only simple menus which could be repeated in their homes, using the available foods.

All the girls take pride in keeping their "playhouses" and wish to live here all the time.

(Continued from page 3-a)

Gardens, the system of irrigation, and other means of overcoming nature in order to provide life from the soil, are really "wonders of the world." The early inhabitants of these mountainous countries have exhibited an art which may well be imitated.

*I remember, I remember
The house where I was born,
The little window where the sun
Came peeping in at morn;
He never came a wink too soon,
Nor brought too long a day;
But now I often wish the night
Had borne my breath away!*
—Thomas Hood

★ Elizabeth Frembling in her "Garden Architecture" layout, says that "it is just as important to plan a garden space as it is to pay an architect to plan your home." Such a problem may be an interesting one for any art department. The wars have made gardening a major interest. A productive garden may be beautiful as well. My own backyard garden last Summer was most attractive with its display of cabbages, tomatoes, corn-flower, and salvia.

★ Now turn to pages 164 and 165. Here are reproductions of paintings which make the farm and country life alluring. As transportation facilities have brought the "wide, open spaces" nearer to our door, more and more of our city dwellers are

finding homes in the country. These homes have been the occasion for developing an artistic sense, making them a comfort to owner and a delight to neighbors. These illustrations can be used as suggestions for creating other farm buildings and fields of growing crop. The pupils will like it.

"I'd leave all the hurry, the noise, and the fray,
For a house full of books, and a garden of flowers."

★ We must not overlook the "Teen-age Dress Designer" contributed by Mary Godard, Columbus, Ga. The young man, Harry Phillips, an art student who had an idea of a fashion show. It is a fascinating story and may be an inspiration to other young men to create clothes for young women.

★ And finally, "The Bulletin Board" by Elise Reid Boylston, Atlanta, Ga., which she says is "an indispensable part of classroom equipment for mounting or as an ever-ready easel for painting or spatter-painting."

★ All in all, this January number is one to be used, not filed. From it should grow many good articles for future issues of *School Arts*. Such will be thankfully received by the Editor.

★ In February, we shall be thinking of "Art Materials and Equipment."

TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 5, Mass., and enclosing a three-cent stamp for each item requested.

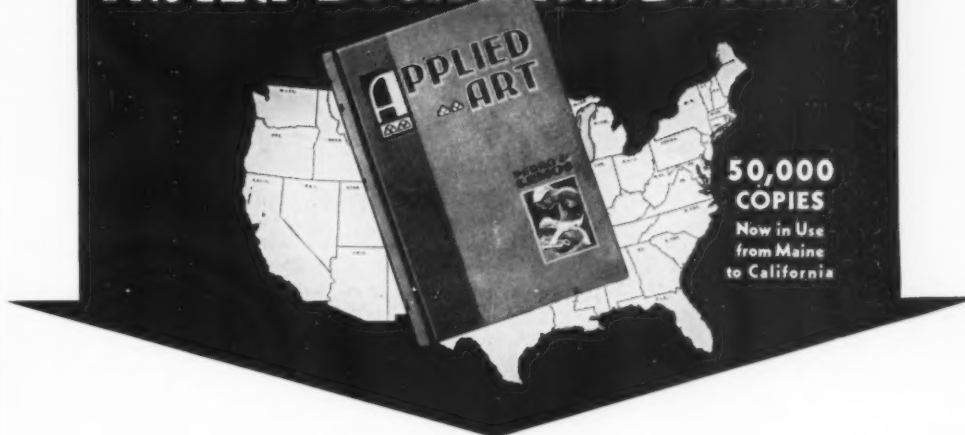
★ Western Crafts and Hobby Supplies, Davenport, Iowa, have a catalog covering such subjects as Leathercraft kits, Belt projects, Plain Wood projects to design and decorate, Etchall craft, and craft supplies. Their "Plastic Art Kit" is especially interesting, containing a variety of pieces of Lucite and Plexiglas as well as abrasive, dye and cement. Each kit contains complete directions; also a number of patterns and suggestions for its use. Lucite and Plexiglas are an ideal material for home and workshop. Attractive gifts can be made—even the beginner has fun. For further detail and price, just ask *School Arts* for T.E.B. 461-E, and a catalog will be forthcoming.

★ The Opatone Co., of Los Angeles, California, have developed OPATONE COLORS because of the need of achromatic tones which are available in White, Black, and a series of 10 standardized, graduated Grays. Opatone colors are of finer grain and liquid in consistency—no streaking, chipping or spreading. They can be used in brush retouching, an airbrush, wash drawings, outlining, photo retouch, backgrounds, and overlays for combination drawings on translucent surfaces such as glass, celluloid, negative, etc. Ask *School Arts* for T.E.B. 462-E and receive their literature with prices on Opatones.

★ The Gorham Company of Providence, Rhode Island, have an interesting spiral bound

School Arts, January 1946

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brochure to offer entitled "Hands at Work" which covers the highlights in the creation of sterling flatware from the drawing board to the dinner table. The brief brochure portrays the talents, cultivated over a period of 114 years, of designing, modeling, die-cutting, blanking, cross-rolling, annealing, outline blanking, die stamping, perfecting details of handles, belting tines, facing spoon bowls, sand-bobbing, rouge polishing, and other processes to complete the finished sterling product. For a copy of this interesting brochure, write *School Arts*, sending 25 cents in coin, for T.E.B. 464-E.

★ The Work-Flow Equipment Company of Pittsburgh, Pennsylvania, are introducing two new all-adjustable Work-Flow tables—a Tilt-Top Work Table and a new Drafting Table. These products are the result of an extensive research by time and motion study engineers, as these Work-Flow tables offer many improvements over standard models.

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★ The Devos & Reynolds Co. has helped materially in interesting boys and girls to do something with their hands while absorbing, maybe unconsciously, principles of design and art. This has been accomplished by publishing a handsome handbook of classroom projects which may be, and should be, procured by any teacher of the arts who reads this notice. Twenty-five (25) cents will place in your hands a copy of "Things to Do," a pamphlet of 40 pages filled with projects and information of the greatest help to art teachers and pupils. Ask *School Arts*, enclosing 25 cents, for T.E.B. No. 466-E, and the book will be sent promptly.

★ We have just received from the Transcontinental & Western Air, Inc. a collection of material of the greatest value to those who anticipate travel by air. In fact, the fifteen or more items in this collection should be of interest to every teacher of all subjects in every grade. Air travel is making remarkable progress, and the more intelligent we all are about it, the better equipped we are with a broader education for correlating Art with other subjects.

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★ Free, all-expense trips to Mexico for three teachers and a student is the offer being made by the Louis Melind Company in connection with its third annual Justrite Drawing Ink Contest. There are also 53 cash awards and scholarships to such

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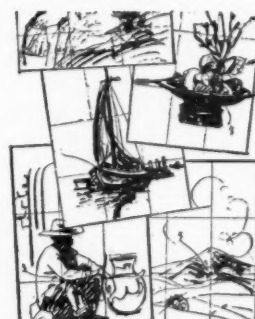
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Promotional material on the design contest, including a large 4-color Mexican poster may be obtained without charge from your local school, art or office supply dealer, or by writing to the Louis Melind Co., Chicago 10, Ill., mentioning the *School Arts Magazine*.

FELLOWCRAFTERS' "ISLAND DESIGN CONTEST"

There is still time, but not very much, to enter the contest advertised in the November issue of *School Arts*, page 5-a. The value of this contest is not so much financial as it is educational. Those who take part in it will learn many valuable facts about the art of our island neighbors—an art which was old before many of us were born. The originators of the idea, Fellowcrafters, at 130 Clarendon Street, Boston 16, Mass., give three good reasons for inviting young people to engage in it:

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School Arts hopes many of the pupils of our subscribers will send for and return entry blanks, and be successful in their attempt for recognition.

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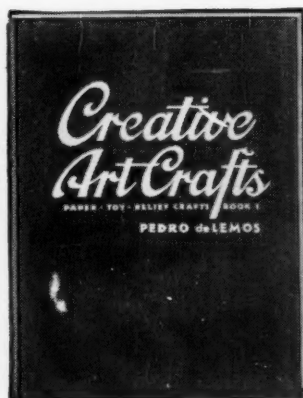
stage scenery or floor units, a soft sponge or soft wad of cloth is very helpful. The side of the chalk is used and rubbed onto the paper and the sponge or soft cloth used to blend and rub the chalk colors well into the paper. In this way skies and other backgrounds are quickly applied so that the foreground details can be sketched over them.

To New Members of the FAMILY CIRCLE:

This Family of SCHOOL ARTS Readers has been growing so fast that I have not been able to keep up with all of you. I have tried to see that each member received a copy of our Arts and Crafts Catalog. If you have not received a copy, please write on a post card—"Send Arts and Crafts Catalog"—and mail to me.

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ART AND CRAFT SUPPLIES

WHAT'S HAPPENING

In 1946, Be it Resolved: To sustain with a sound educational program, the progress of arts and crafts: To meet, cooperatively as educators, the responsibility of developing a broader application of arts and crafts to basic curricular activities: and To prepare with foresight for the continued growth of public interest in handicrafts as an integral part of education. Selah!

Everywhere we have been—and our convention schedule has us hopping from state to state—the most tensely discussed topic has been the dearth of handicraft instructors. At the vastly popular Women's International Exposition of Arts and Industries at Madison Square Garden where craft-conscious people crammed our booth with their interest and lively questions, as well as at the New Jersey Education Association meeting in Atlantic City—we had no answer to "Where can we find handicraft instructors?" Do you know? We are wondering if our school systems have fully recognized the important role they have in the preparation of students to meet this demand.

Paeans of praise belong to the Red Cross for the work it is doing in crafts in army and navy hospitals. They are not only producing skilled craftsmen, but are inspiring our veterans with faith in a steadfast future provided by their new skills. You would be surprised to know how many of these ex-service men plan to open their own craft shops. Yes, the rehabilitation work of the Red Cross is noteworthy, but isn't it too bad that the need for volunteer craft instructors should limit the scope of their success. If you know of anyone capable of teaching any one of the arts and crafts, won't you please tell them of the Red Cross need for volunteers?

Greetings and good tidings to you-all in Western Canada! Have you heard about our new distributor out there?

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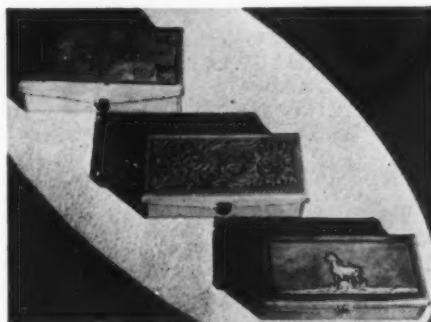
Plastics, media of the modern age, excite the interest of both teacher and pupil alike, but their use as craft material has often been limited. Many schools do have facilities for heat treating so that it can be formed. True, there are many projects which require no bending or shaping, such as desk sets, photograph frames, cigarette boxes, etc., but the desire to mould a piece of plexiglas to one's own will and design seems instinctive.

"A thing of beauty—" at our exhibits we always hang the simplest example of what can be done with metal foil, a good design, a modeling tool, and a few metal lacquer paints. The blue iris pictured covers only about two-thirds of the 11- by 14-inch aluminum foil



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sheet, yet so effective is this utterly simple combination of art and craft that it never fails to steal the show. "—a joy forever" is within the making of all, for copper, brass, and aluminum foils are available again. What a boon to teachers, for repoussé projects are almost limitless in adaptability. The young elementary-grader, as well as the high school student, enjoys working with metal foils. It is clean, requires no elaborate equipment, and the

Metal Sheets

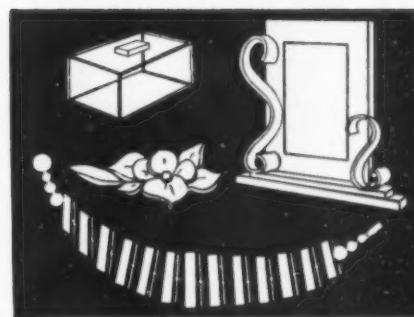
Copper,	12" wide,	all gauges,	\$.45 lb.
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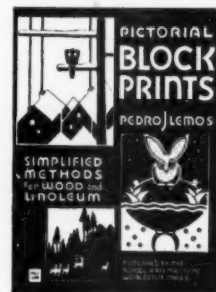
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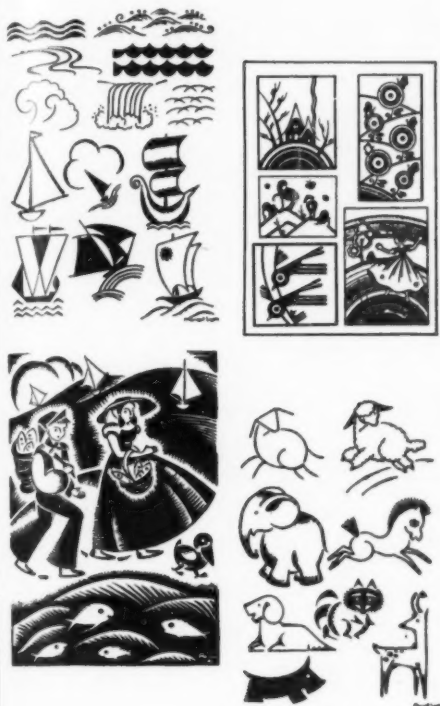
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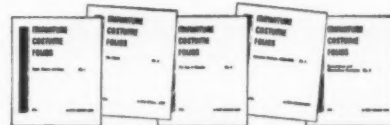
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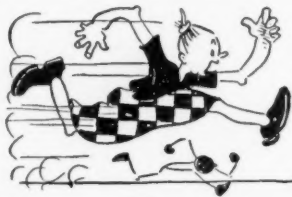
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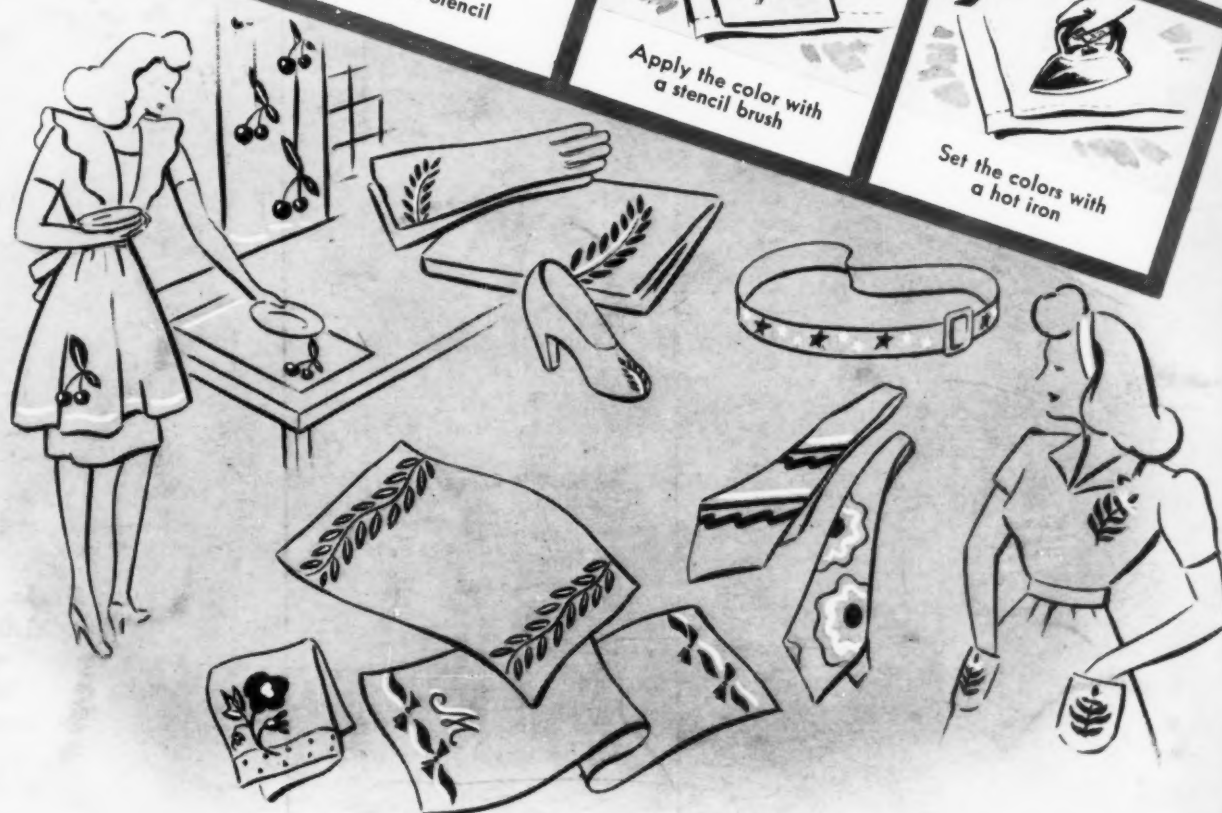
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